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INDUSTRIAL ELITIST SONGBOOK

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FEB. 1983

AEON DISTRIBUTION !

AUDIO LETER !

COME ORGANISATION !

ALVIN LUCIER !

MR. EPP !

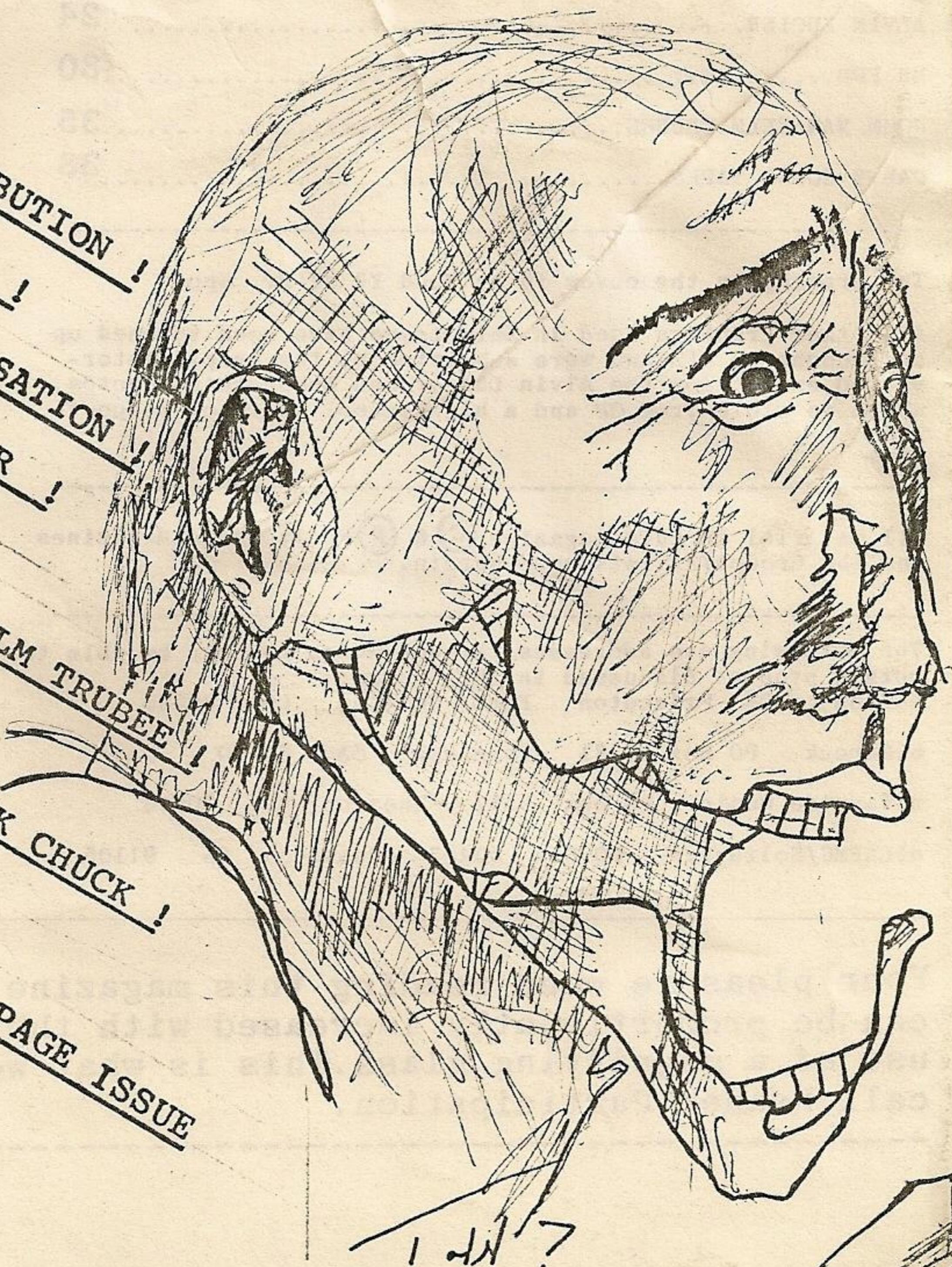
JOHN VAN ZELM TRUBEE !

KEBABS !

RANDOM CHUCK CHUCK !

AND MORE !

SPECIAL 40 PAGE ISSUE



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The drawing on the cover is by Todd Y? of Mr. Epp

All other graphics used in this issue have been touched up and redone by MFZ, and were submitted by the people interviewed, except for the Alvin Lucier and Bobby Weiss photos, which we stole from OP and a high school yearbook respectively.

All material in this magazine  &  Party Sound Magazines and the Groups/Artists used herein.

The following are addresses through which you may be able to obtain product discussed in this issue:

- a) Aeon 604 Princeton Fort Collins CO 80525
- b) Eurock PO Box 4181 Torrance CA 90510
- c) Wayside Music PO Box 6517 Wheaton MD 20906
- d) LAFMS/Solid Eye PO Box 50453 Pasadena CA 91105

Your pleasure when reading this magazine can be proportionately increased with the use of a magnifying glass. This is what we call: Reader Participation.

Knee-High Alberdeen Utensils

Bwana, and welcome to the first issue of the Industrial Elitist Songbook. Why don't we start this thing off by introducing you to the 'staff'?:

Drillworker-This young man has written for many famous local & International publications, including (but by no means limited to) The Ivory Coast Gourmet Cooking Journal; Frjiede Røck Blatt van Barndajdingen øre Valderbørt; & the spanish punk rock magazine Grilled Chorchillo Revolutione Fuck Off Anarchy Fanzine. He has written what is generally considered to be the definitive book on Rock Music & Fishing, which became a best seller on it's initial release, but now, for some unknown reason, is out of print, much to the dismay of scholars on the subject, therefore, in order to spare you needless aggravation, we shall not mention it's name, since you won't be able to find a copy at a reasonable price anyway. He speaks five languages fluently (Finnish, Sicilian, Laplandian, Zulu & English). He is looking for a tall, beautiful, fun-loving girl to start a platonic relationship with.

MFZ-A man with filth on his mind, who claims to have written for Tiere Und Die Homosexualitaet & Random Brain Surgery Techniques. But we have never been able to actually confirm this, as of yet. He is alleged to have been a Taiwanese teen-idol in the early seventies, and during this time supposedly recorded two albums for the Kwa-Chungka label (Bad Rebel, Yeah Yeah Yeah; & Girls Upside My Head which contained the hit 'Mickey Mouse Kind of Feeling'). He has trouble with English and owns a car. He likes Aardvarks and his diet consists of Goobers & Ju-Ju Bees exclusively. He will do just about anything for a gallon of gas and/or a clove cigarette. One item of interest that we have actually been able to confirm about MFZ is that he will not panic when placed in the immediate vicinity of a bicycle pump, or, for that matter, rubber utensils.

Heinous Nabisco-Our Graphics editor and consultant. We don't know anything about him; why should you? He wears socks.

This Magazine has three reasons for existing:

1) To make people aware of a lot of great bands/artists who, due to either lack of commercial potential or exposure in this country seem to constantly get passed up in most of the larger US magazines, or when something is written about them, it is in the form of a very short article that doesn't really tell the reader anything anyway.

2) To introduce people to the product available on the Party Sound Tapes label, which is putting out this magazine, so that those of you who would normally never know about us until now, might feel inspired to buy our products, or at least send in for more information.

We are interested in your tapes/records/magazines etc. for review so please, if you are interested in having us review it, send two copies of the released item to the address listed elsewhere (we want two copies of the item because two people do the reviews, we eventually decide on one review; we refuse to write bad reviews in this magazine. Most bands have a hard enough time as it is. If we do not like something, we just will not review it, period. Besides,

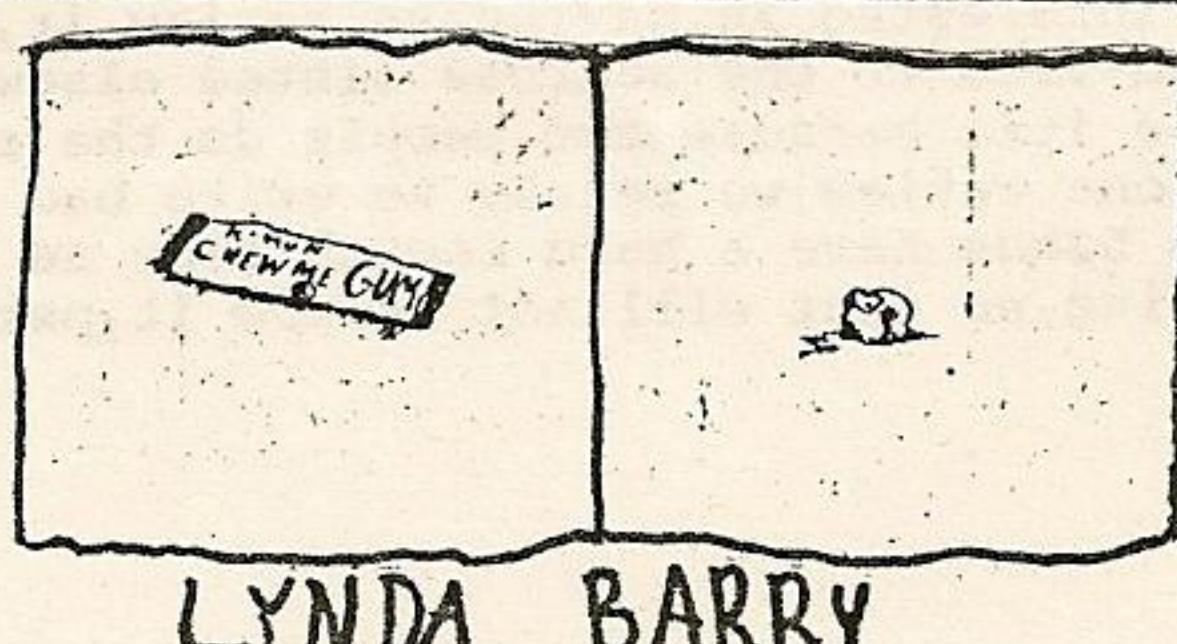
in the space used for a bad review something that we really believe in could be reviewed instead, and we feel it is more important to make people aware of good product than bad product. If you do not like this policy, go start your own magazine). Obviously if some heavy metal band (as an example) sends us a tape we won't review it as that is not the type of music this magazine is interested in, please keep this in mind when submitting tapes etc. If you have a Tape that you feel is great enough to be released, send it to the same address in care of Party Sound Tapes, and if we like it, we'll get in touch with you. If you want to contribute articles, feel free to submit them, but please don't waste both your and our time by sending in stuff on such 'industrial' subjects such as Concentration Camps, Animal Slaughter, Factories or any of what we call 'The K Subjects': Korpses/Psykiks/Killings/Krime etc., you get the idea (we hope). We really don't have the time or patience for this type of Bullshit, besides, there are some really good fanzines who do that type of stuff better and with more conviction than you would ever find around here (such as Beyond The Pale). If our use of the word product offends you, we use it not in a derogatory sense, but because, if an item is available for sale or public consumption, we consider it to be a product. We assume no responsibility for anything in this magazine that might offend you or make you do weird things to your dog. If anything we write about, or any of the artists/bands written about herein bother or offend you, go die.

Subscriptions for The Industrial Elitist Songbook are 5\$'s for 5 issues (this covers postage) in the USA and 8\$'s overseas (same). While it may seem silly to you to spend more than the cover price for this thing, keep in mind that it may not always be available in your area, and seeing that the price is already quite low, we don't feel that, in contrast to the Party Sound Tapes label, we want to lose money on this thing. We have already suffered for art, now it is your turn, buttchunk.

Advertisements are 5\$'s for a half page and 10\$'s for a whole page (this took us a very long time to figure out mathematically). Artwork must be camera ready, and properly measured: 4 and 3/4 inches by 3 and 3/4 inches for a half page, and 4 and 3/4 by 7 and 1/2 inches for a full page. Don't get too elaborate in your designs, as our xerox machine is an old lady. If you want us to design your ads they will cost you a hundred bucks for both formats, plus a very big risk on your part. This is called incentive. We're hungry, what do you want?

Remember: Your chin is a great source of nutrition in an emergency.

Our Address: THE INDUSTRIAL ELITIST SONGBOOK
5732 WALLIS LANE
WOODLAND HILLS, CALIFORNIA,
91367
USA



RANDOM CHUCK-CHUCK!

(we do invite all of our readers, this means you, to write us. Maybe we'll print your letter, maybe we won't. It depends on whether fate is in a pleasant mood or not.)

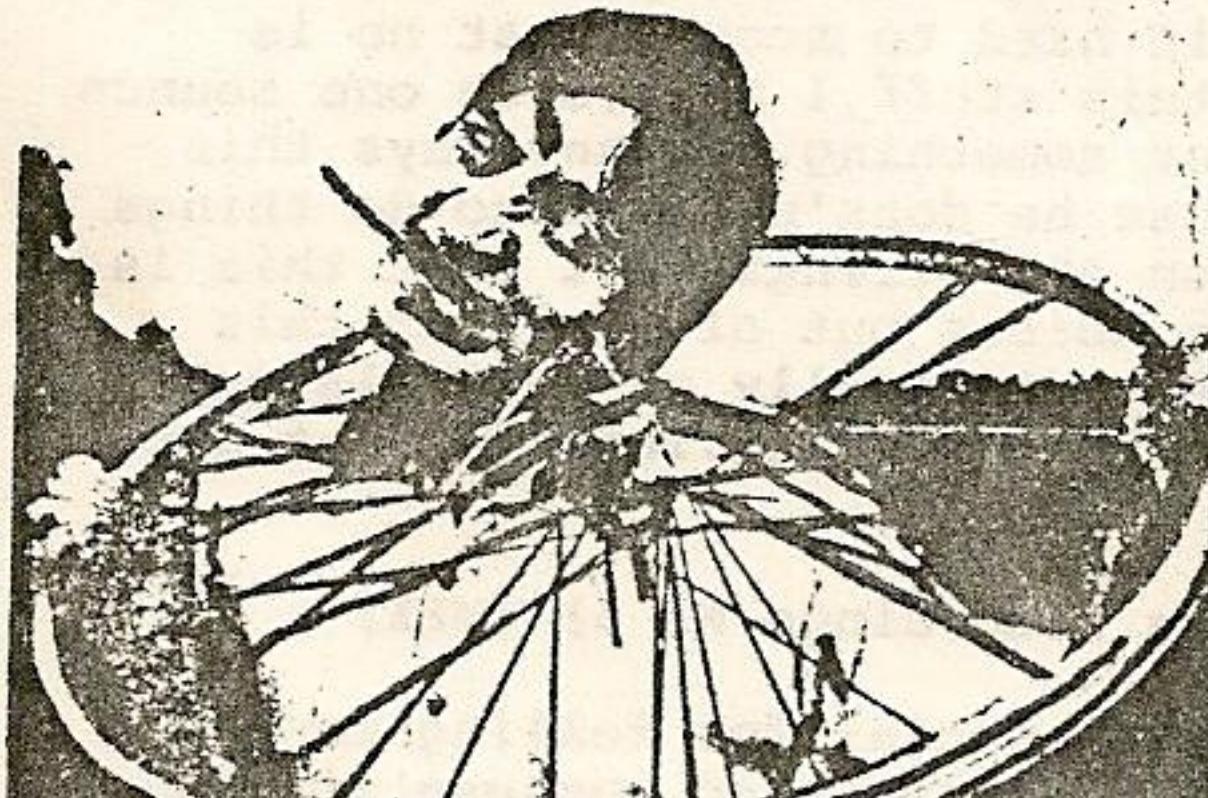
Dear IES,
Just to let you know that I will soon be typing up my new list in TPCM, and I need to know if you still want the items you reserved. If you do, please send payment before 1 Feb.. After that I'll have to charge you the prices I will ask in TPCM, which will probably be around 20% more.
Thanks for your past and future business. Hope to hear from you soon.

best,
Scott

P.S. Total for everything is 130\$.

Dear Household Member,
Enclosed please find a sample of our product. We would like to ask you to, for one week, wash your hair with this, and, after this period of time, go back to your regular shampoo. Please let us know if you feel a difference in your hair. For your evaluation we will mail you one large bottle of any shampoo of your choice. Thank You very much for your time.

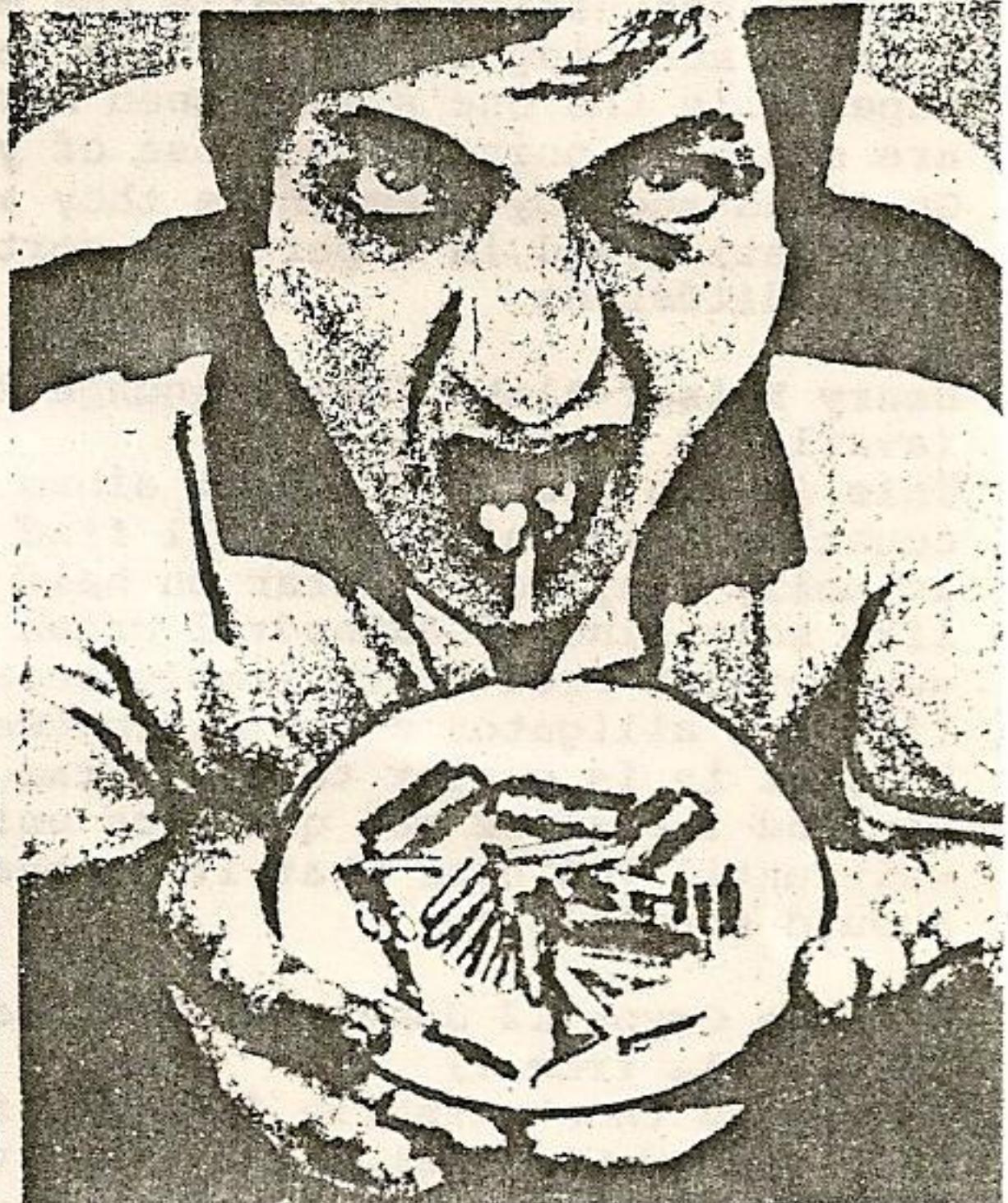
sincerely,
(we do not feel like getting sued at this particular time)



STEELY-EYED Lotito gnaws on a bicycle wheel. He's already eaten seven bicycles.

Dear IES,
We have carefully reviewed your qualifications in relation to our present openings and find that, at this time, we are unable to offer you a position with the missile systems group. You may be interested to know that your application is being placed in out files where, periodically, your background qualifications will be evaluated against our current openings. Should a suitable opening occur we will contact you.
Thank you for submitting your application for our consideration. Your interest in the missile systems group is sincerely appreciated.

sincerely,
Carleene S. Mugrdechian
Senior Employment Representative
Hughes Aircraft Company
Canoga Park



BITING THE BULLET: Ammo and razor blades are just a light snack for Michael Lotito.

KEBABS!

(send us your kebabs. If we like them very much we may be inspired to write about them.)

Die Fliegen/Las Astillas (data 00005) (MFZ)

(available through aeon records.)

Now this double pack cassette (two cassettes on one) is incredible, powerful, beautiful, wonderful etc etc etc, you get the idea? Real simple synthesizer stuff, but extremely effective. Gloomy mood music, to a large extent. Die Fliegen is the Soundtrack to a play by Jean Paul Sarte; Las Astillas is a solo tape by Dieter Flemmer. I cannot recommend this cassette enough. Maybe you'll get lucky and get a copy of Dateverarbeitung Magazine with the cassette (real good magazine, maybe one of the best anywhere). If you do not buy this tape you will burn in hell. It's as simple as that.

Merzbow-Dying Mapa Tape 3 & Merzbow Collection 1-10 (MFZ)

(Available from: Masami Akita 1-17-11, Higashitamagawagakuen, Machida-shi, Tokyo, Japan)

Well, let's see....the collection series, which consists of 10 45 minute cassettes, definitely has more than it's share of moments; #'s 5, 7, 9 & 10 (especially 10) are real interesting, coherent, and good, the other 6 are ok, but not that special. Merzbow uses all sorts of musical and non-musical instrumentation to achieve a kind of tapestry of sound, that, when it is successful, is unlike just about anything currently being done. As an example: side 2 of Collection #10 is based in industrial music, but is completely foreign at the same time, sounding like some kind of mutant Japanese traditional music being played with electronic instruments. The Dying Mapa Tape 3 (I have not yet heard the others) uses, on one side, a short-wave radio (or what seems like one) in place of a rhythm machine in a real interesting way. While the music may seem scratchy and disjointed sounding at first, it is very much worth your time and money especially the one's mentioned here. DMT-3 and Collection #10 are starting points for those of you with little money to spend. Go ahead and buy them; while they aren't really music, they are very interesting, and, in a perverse sort of way, entertaining and amusingly different.

Henry Kaiser-Aloha (Metalanguage ML 109) (MFZ)

(available from ?)

This is the greatest guitar album released in 1982 period. After countless listenings I still find it hard to accept that he is actually playing a guitar on half this stuff, I mean, side one sounds like some kind of cathedral organ or something. In many ways this guy outdoes Fred Frith simply because he doesn't seem to do things like put alligator clips etc. between the strings (not that this is bad, but it is easier to get strange noises out of a guitar this way, and therefore not quite as unique). Basically he just plays, but wait until you hear what it is that he's playing. This is what art should sound like.

AMM-The Crypt, 12 June '68 (Matchless Recordings MR 5) (MFZ)

(available from ?)

I have to thank Arshile from Deviation Social for telling me about this record. While at first I was very disappointed because it was not what I expected, I, about two months later, listened to it again

for what it was, which is essentially a free jazz album, and all of a sudden it became, to me, the greatest free jazz album I had ever heard in my life. The music is very dense and the instruments used are very difficult to recognize without the help of the (extensive) liner notes. Although this was done in 1968, it is very current sounding, if not still somewhat ahead of its time, an achievement no other free jazz album I know of can claim. Beautifully pressed and packaged, you would find it difficult to find a better album of its type. It may be expensive, but it's worth every penny.

John Duncan-Creed 7" EP (available through LAFMS) (Drillworker)
A wonderful record, consisting of 5 short pieces sounding something like NON/Boyd Rice with poetry about self castration etc. on top of it. The highlight is 'Happy Homes', which consists entirely of a phone call to the popular radio shrink, Dr. Toni Grant, about abused children on busses. This record has a very serious feeling about it, but, by the same token, it's an extremely amusing record, and it's also one of my favorites.

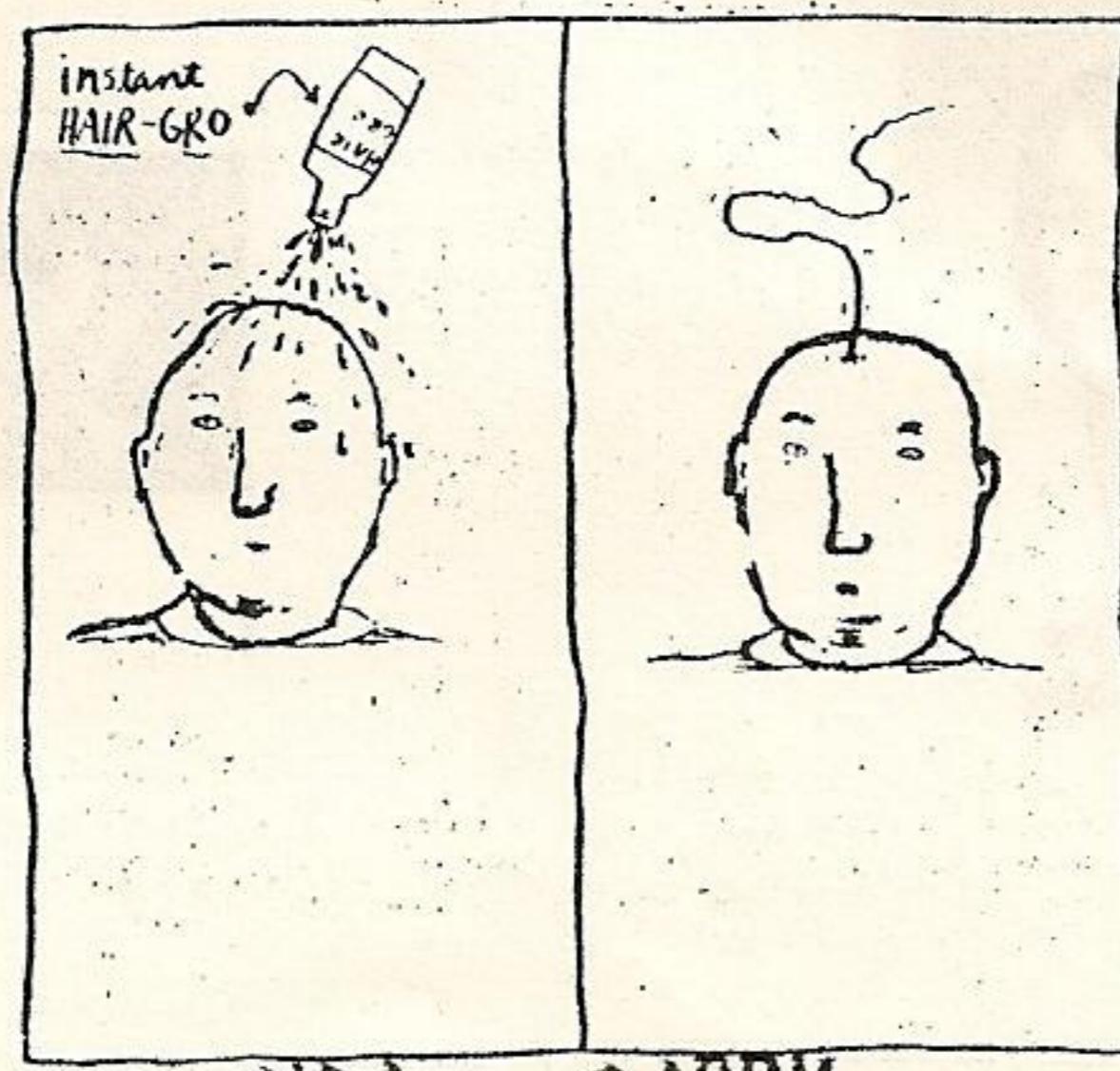
Nurse with Wound-Homotopy To Marie/Operating Theater-Rapid Eye Movements (both on United Dairies) (available through ?) (Drillworker)

2 great new, extremely experimental albums from U.D.. NWW album is very engaging and versatile, exploring both acoustic and electric means of obtaining sound, plus a lot of the interesting tape manipulation, that seems to have become their trademark. OT isn't quite as versatile, although it's just as interesting, using many traditional instruments such as violin, and mixing it in with some really grating tape effects, and doing it quite successfully. Both albums have great packagings and music, and are highly recommended.

Fred Frith-Live in Japan (Recommended Records Japan) (available as two single discs through Aeon, and as a beautiful box set with booklets etc. through Eurock Distribution) (MFZ)

A new, solo guitar, double album by one of the planets truly unique guitarists. These albums are subtitled 'The Guitar on the Table Approach', meaning that most of the effects are not the, for Fred Frith, regular style of guitar playing, but playing them with mallets etc while they are, literally, lying down on a table. Normally this type of thing over two albums would probably bore me into suicidal tendencies, but he makes it work and remain consistently listenable over all 4 sides. This record makes a perfect companion album to Henry Kaiser's Aloha, for two different approaches on similar subjects.

For some addresses over which these records can be obtained, look at page 2.



Pre-Reptilian Twangolo God-Love

Sometime in November of 1982 Drillworker interviewed Bobby Weiss, who looks like one of the Brady Boys on acid, during Drillworker's 5th period Driver's Ed. Class. Bobby had many interesting things to say, and we find it to be a fascinating example of what moves a teenager in the eighties.

(Drillworker:D-Bobby Weiss:B)

D:Hi. how are you?

B:Why are you wearing a crossed out swastica? Do you hate Germans, or something?

D:Yeah. How does it feel to have no brain, and to sit around at home, alone, with nothing going through your mind, except for Gnuhgnuhgnuhgnuhgnuhgnuhgnuh?

B:I'm going to pop you one.... (takes a swing at Drillworker.)

D:You know, I'd hate to have to bring my knife to school, and drive it into your chest, and pull your heart out through your ribcage.

B:If you do that, I'll slap you upside the head with my chucks.

D:But it would be too late.

B:Do you like her? (he points at a make-up smeared new wave slut, over which he salivates in class all day.)

D:I'd like her dead.

B:I'm gonna pop you one. Don't be talking shit about her. I'm gonna pop you one. If I ever see you hanging around my house, I'll shoot you with my B B Gun.

D:OK.

(end of interview.)



Wise
Bobby



THE COME ORGANISATION

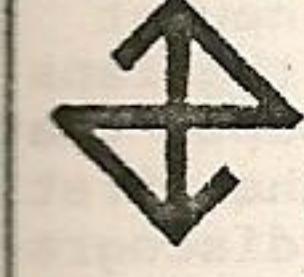
PART 1:

a little bit of history.

The Come Organisation came into being in 1979, in part, as an attack on what had, at that point, become the commercialization of what were once interesting and innovative electronic artists. With these people becoming 'rock stars' and 'musicians' first, and innovators second, almost all of the so-called pioneers of electronic/industrial music that were still putting out product had become parodies of themselves, and the best thing that one could say about them was that they were starting to sound like a bunch of old ladies with synthesizers and rhythm machines playing wimpy, weak and insipid electronic/industrial music. It was almost downright upsetting to see how many of these groups and individuals seemed to have completely stopped attacking the audience with their music, but instead would play useless industrial muzak.

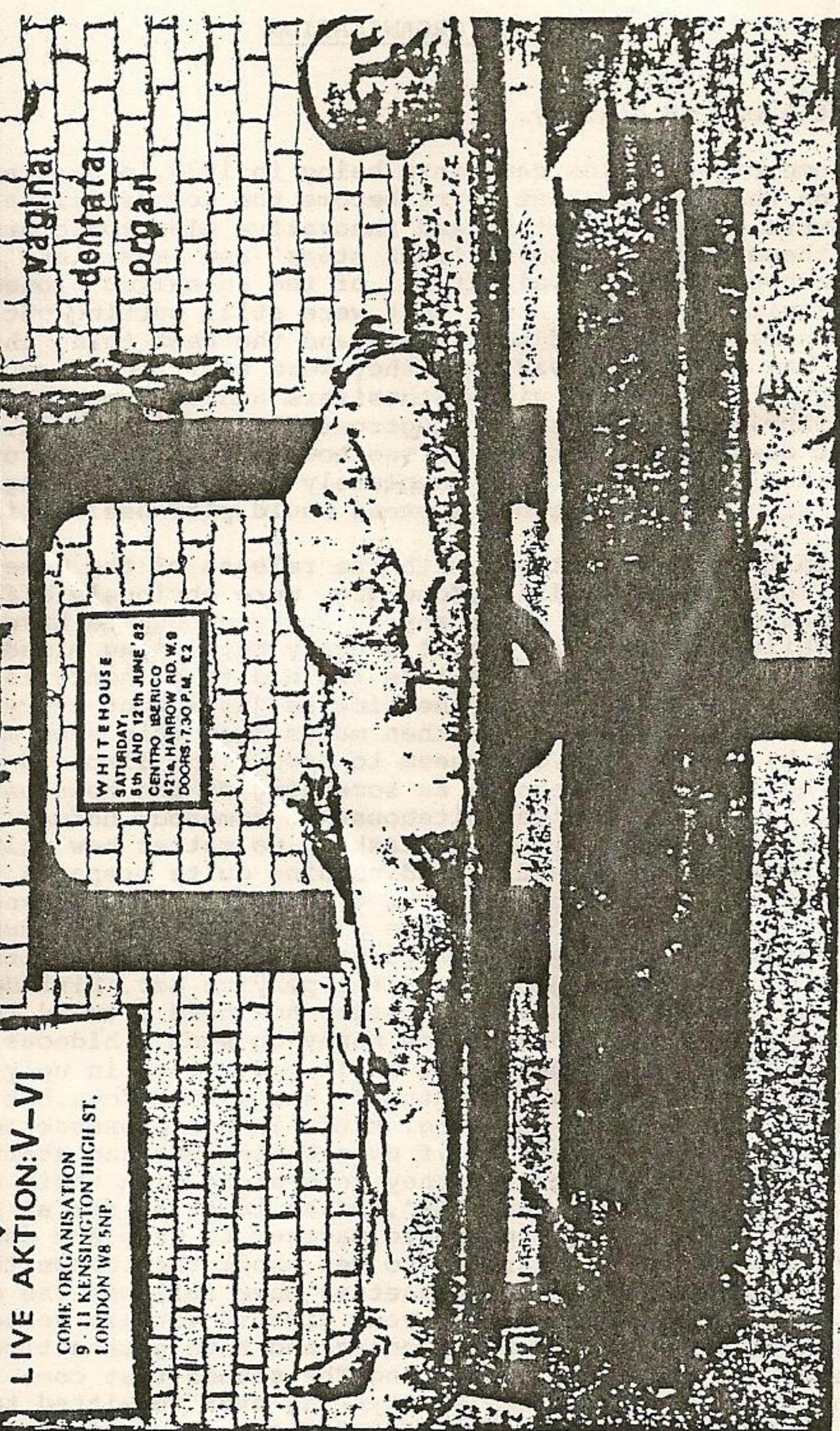
Even in their early stages, with the release of the Come single 'Come Sunday/Shaved Slits', Come Org. were obviously different from the norm to just about anyone lucky enough to have heard them. While side one was almost a heavy metal song mixed with Metal Machine Music sensibilities, side two had to be heard to be believed (or so it seemed at the time, as just about everything that the Label has put out since then makes even this seem melodic and pretty by comparison). Come seem to have since dissolved and/or split up, leaving Whitehouse as something of the Houseband for the label. Trying to describe Whitehouse to somebody unfamiliar with the band is a near impossible task, as, no matter how ugly one tries to make the 'music' sound, nothing quite prepares the listener for the brutal force, and, at times, sheer obnoxiousness of their 'songs'. Most people I have played Come Org. product to have reacted violently. At one point my relationship with an ex-girlfriend seemed in jeopardy after playing her 'Birthdeath Experience', as she could not, no matter how hard I tried to explain, understand why I would spend my money on such a hideous album (she used the word hideous not as in bad, but as in ugly, frightening, obnoxious & noisy), eventually she calmed down, but I had to promise never to play Come Org. stuff in her presence again! For a while, though, it seemed as if even Whitehouse had started to repeat their ideas, but then they came along with their newest release 'Psychopathia Sexualis', and, at least as far as the fans of their's that I have spoken to, managed to stop any doubts that people may have been starting to get about them. Since the first single numerous albums and cassettes have followed (see discography), each one more than worth your time, if you are seriously interested in noise and electronics and have gotten tired of the same old industrial posturing. The sounds that come from the organisation are quite unlike anything ever committed to vinyl, with possibly 2 or 3 exceptions. Get these albums soon, as Come Org. will slowly be deleting old items entirely. Even if you wind up hating them, you will have to admire the fact that they have/had the balls to release this stuff in the first place, despite the resistance that they have met from nearly everybody. You think that your band/label has problems? Here's a small, incomplete list of some of the problems Come Org have encountered through the years:

whitehouse



LIVE AKTION: V-VI

COME ORGANISATION
9-11 KENSINGTON HIGH ST.
LONDON W8 5NP.



- a) Pressing the albums proved very difficult, due to the extreme frequencies etc. used, forcing the organisation to shorten the playing time of most of their old releases. The few papers that actually did review their product seemed to concentrate more on the 30 minutes playing time of the albums than what was going on during those thirty minutes.
- b) Distribution is almost zilch, since their album covers and songs manage to offend just about every so-called hip independant distributor, especially in England.
- c) Rumours linking Come Org. to fascism and nazi-ism reached a new intensity, alienating potential listeners even more (for more on this see below)*
- d) Wanna get an album sleeve printed with an erect penis on it? Write to Come Org about where not to try and have it done.
- e) Last minute cancellations of 'Live Aktions', because Whitehouse refuse to kiss ass to promoters and compromise their live sound and change the graphics used on the flyers advertising such events (see elsewhere for an example of one of their flyers)
- f) Having the power shut off at certain 'Live Aktions' because the promoter can't handle the intensity of the sound.
- This list could go on quite a bit, but it won't.

* in regards to the question about nazi-ism and fascism I wrote to William Bennett in an attempt to, for ance and for all, to clear this whole thing up. What follows is reproduced verbatim from his letter:

"We're not fascists-some of our material uses it's imagery because I find it attractive. For myself, I'm primarily interested in violence, sadism and a libertine philosophy (for more info on a libertine philosophy buy a Marquis de Sade Book, or look it up; we are not a dictionary. the editor), where pleasure should be obtained at any price."

There is a strong possibility of a Whitehouse tour of the USA in Spring/Summer, although the dates are still being arranged. You ail would be fools to miss one of their shows!

PART 2:

the interview.

(all answers by George Valls, the head of control services for Come Organisation.)

Q: How and why did Come Org. get started?

A: Triviality and lack of purpose needs somebody or something to vent itself on.

Q: Has the response to the organisation generally been good or bad?

A: It is difficult to avoid coming under our sway in one way or another.

Q: Where does 'Music' seem to be heading?

A: This is NOT of our concern; one's only duty is to one's self.

Q: What direction would you like to see 'Music' move into?

A:PLUS ULTRA.Our music is going beyond music.

Q:Are there any 'artists' out there worth listening to anymore?

A:Yes,only if you are a narcotic fiend.

Q:What is your motivation?

A:VIOLENCE.We admit and accept our violence.

Q:Influences?

A:We have an unlimited supply;there is nothing which cannot be used for our benefit, and it is up to us to use it wisely.

Q:Closing statements?

A:All the groups on the Come Organisation label have been axed, apart from WHITEHOUSE and SUTCLIFFE JUGEND,who are the most radical and brutal people we know.

The listeners of our records always enjoy the most intense reactions of all,because they are the most violently repulsive records ever concieved.Now we are doing the same with the new Come Org. Ultra Series of SNUFF VIDEOS.

end of interview.

PART 3:

discography.

(write for availability)

45's:

Come-Come Sunday/Shaved Slits

LP's:

Come-Rampton

Come-In Country 1 & 2 (if anybody out there possesses these and wants to sell them, write in to the magazine care of MFZ, who will kill for these.)

Whitehouse-Birthdeath Experience

Whitehouse-Total Sex

Whitehouse/Sodality/Nurse With Wound/Come-The Second Coming

Whitehouse-Erector

The 150 Murderous Passions, Or Those Belonging To The Fourth Class, Composing The 28 Days Of February Spent In Hearing With The Narrations Of Madame Desgranges, Interspersed Amongst Which Are The Scandalous Doins At The Chateau During That Month.

Whitehouse-Dedicated to Peter Kurten, Sadist & Mass Slayer

Bradford Red Light District

Come-I'm Jack

Whitehouse-Buchenwald

Leibstandarte SS MB-Triumph of the Will

Whitehouse-New Britain

Leibstandarte SS MB-Weltanschauung

Für Ilse Koch-Sampler with various groups/artists

Whitehouse-Psycopathia Sexualis

Cassettes:

Most of the albums, plus:

Charles Manson-Lie

Songs and Marches of the SS, SA & Wehrmacht

Whitehouse-Ultrasadism (Total Sex with two extra tracks)

Examples of Cannibalism

Triumph of the Will-Soundtrack

Whitehouse-Live Action 1

Whitehouse-Live Action 2

Whitehouse-Live Action 4

Imperial Japanese Martial Music

Charles Manson & Family-Interviews

Sutcliffe Jugend-Campaign

Sutcliffe Jugend-We Spit on Their Graves (Box set: 10 Cassettes)

There are various other items available, such as posters, magazines, stationary, stickers, badges (they make great badges), Books, and the New Party (NUPA), which is I guess what you would call a fan club, Come Org. Style.

I have corresponded with William Bennett on numerous occasions, and would advise all interested readers to do so, as he is very nice and probably will give you most of the information that you desire. There are a few videos available, which I have not listed, as they seem incompatible to american Video players. You may want to inquire about these directly with Come Org. The Address is:

COME ORGANISATION

9-11 KENSINGTON HIGH STREET

LONDON W8 5 NP

ENGLAND

While, in my opinion, all of the items listed in the discography are worthy of your time and money, most of you probably will want to start with one or two items initially. You might want to get the following first:

Whitehouse-Birthdeath Experience/Erector/Dedicated to Peter Kurten.... /Psychopathia Sexualis

Come-Come Sunday single/Rampton LP (if you can get one)

150 Murderous Passions.....

Für Ilse Koch Sampler

The above are particularly worth mentioning a second time.

FEB. 24, 1983

Exactly 1 hour before going to press, Drillworker called William Bennett for a variety of reasons, and found out that all of their (Come Org.'s) Vedio equipment, including the masters for their video cassettes, have been ripped off. Obviously this means that there will be no video cassettes available, at least not for a very long time. C'est la vie.

AUDIO LETER

Audio Leter is a Seattle based band. The Music they play is very improvisational, but not incoherent. The words to the songs are always interesting. There is nothing I can really say about them that the 'interview' doesn't already say. On to the interview.

(The interview was done by mail. For the sake of everything being the same, we are reproducing it the way it was sent, and received. If you get confused, start over again and read it carefully.)

Questions:

- 1) History of Audio Leter. "No, Audio Leter Hasn't broken up."
- 2) Complete discography/Lyrics "Hello"
- 3) What is the reason and need for a band like Audio Leter; and the motivation for doing what you do? "Because we're alive."
- 4) What are the advantages/disadvantages for a band like yours to live in Seattle and work outside of the socalled media centers like Los Angeles, San Francisco, New York? "Because we live here."
- 5) What direction will Audio Leter move in the future? "East."
- 6) Amusing/Important/Personal/Sordid/Sexual Experiences?
(We're talking real dirt here.) "Life is a Fatal, Sexually Transmitted disease."
- 7) 'There's nothing good at the movies, dear, why don't we stay home and watch TV?' "So let's take some mushrooms"
- 8) Your Influences? "DNA/RNA."

1) -AUDIO LETER, and it's employment of improvisation, is intuitively based in all of it's members. We began in 1980 exposing to the audience the CHANGE/CHANGE/CHOISE elements of the process of the product; the form of the form, or what makes the form form. The product does not become the product until the music stops; only with a beginning and an end does something become a song or a piece in improvisation. The product being the song and the process being the musical/matter created spontaneously in the present.

THE PRESENT IS ONLY THE PRESENT FOR THE PRESENT.

We practice this skill through performing, drawing from thin air, by imagination, the songs, the sounds, the piece. We cooperate and listen very conscientiously to each other, relying on our established predictability and trust we have in one another, and our own self-confidence in the comprehension and use of the moment.

2) -See further on.

3) We are motivated by AUTONOMY. Much of our holistic politics correspond to autonomous/utopian delusions; but through AUDIO LETER we can creatively practice and exersize functioning autonomous realities.

Performance is a medium in which you have direct, personal contact with an audience (unlike fine art as a medium, which can only present an object as the representation of the artists themselves.); in performance the people themselves are the form of 'art', as much as the context of their work, because your presence, personality and work, in our case music, is absorbed by the audience through several senses simultaneously, therefore influencing them instantly and holistically within the shared moments.

4) -AUDIO LETER can be a vehicle,in which we can stress our socio-political views.The media is just another aspect of performance,since the performer is the object D'ART.The media plays a key role in manipulating the documentation of performance,because words and images are the only way to capture two dimensional aspects of a three and thought dimensional medium,such as sound with action.

The press acts as a mediator,using the bands and personalities for their own purposes and visa-versa,of course,but this activity creates two different audiences,with two different sources of information;one of which has experienced the live impact, and one who's knowledge of which is obtained through the interpretation/exploitation of the press.Unfortunately the latter tends to be the majority, and the people start playing for an audience that isn't there,because the press reaches more people.

The media is a stagnant medium,which can only present to it's audience a single image, and criticism,taken out of context.

STAGNATION OCCURES IN THE DELINEATION OF A PERFORMANCE PIECE.

You see,all that I am saying now will be read, and filed, but the information I'm giving you can not expand,as reality does,because these words are stagnant, and I won't be able to elaborate on my further discoveries after this is published.So this will go down in history as the extent of, it,as an ART-A-FACT.

You asked me what working in Seattle is like,compared to the other so called "Media Centers" like LA,SF,NY?Well,I don't know.I have never lived and worked in those cities.It's always been fairly easy to work in Seattle, and I'm afraid it might not be that easy in other cities because you would have to establish yourself all over again and play competitive role games with people,granted AUDIO LETER doesn't have alot of other bands to compare with;if it were mainstream,it would be different, but since we're not,....

I would like to think that among the bands trying to express similar ideologies as ours,that the competitive attitudes would be diminished, but it would probably be more likely,in the acclaimed Media Centers, that the bands would ideologically compete.I also believe that a troupe like ours,that illustrates our perspectives through our work,will,no matter where we live,be able to communicate to only so many people.Contaminating the rest of the city with their biased ideas,formed from the media,perhaps,about who we are and what we're trying to do.So if we lived in those other cities we would just spoil resources that we otherwise may have been able to use by staying anonymous to them.The Handicap is in not being able to deal with certain organisations rooted in other cities personally,because they are not exposed to our work, and therefore will not be resourceful to us.

Here in Seattle our extremity has acted as a magnet,drawing people together who,in their own ways,are promoting similar political confusions,accomplishing some important projects and a sense of praxis.

CITIZENS FOR NON-LINEAR FUTURES.

5) -AUDIO LETER of the now,future and past is the utilization of different combinations compiled from people we know and can work with,either independantly of one another,or as AUDIO LETER.We adapt to the facilities and opportunities available to us;since we

got our TASCAM/244-4 Track cassette porta-studio, we've been working more on tape, and will probably concentrate on that for awhile.

6)-I once attempted to organize a local band boycott against certain disrespectful promotional tactics that were being practiced here in Seattle. It briefly brought together the separate bands and their followers into seeing and working with each other; we at least all addressed the same issue together, since it affected us all, but it didn't work; the bands felt they had more power if they dealt with the promotor as separate entities, and this was true for a few bands, bands who were not about to redistribute their power, and, after the sensationalistic intrusion of the Seattle Post Intelligencer died down, resentment went up. We were trying to organize fairly, invisible capital. Our contracts might have worked, if Seattle had a practical economy which could sustain our demands. What did come about from all this hysteria was the exposure to evidence of mush abuse and intentional financial lies. It was really getting out of hand and we unionized seriously enough to at least stand up to the bullshit. Some of our demands were met, like having the sound man's fees partially come from the bar, whereas before he always came off the top of the door, which left next to nothing for the bands, considering the amount of audience for local music in Seattle. Also the questions of Hierarchy between Pee-on local bands were addressed, ooh this was a touchy subject, when you are asking bands who take 60% of the door, and let the opening act have whatever else is left after expenses, and there were always more expenses. Everyone became more aware and organized; we just wanted things to work more efficiently. So the two clubs we did have died, and that was the end of that to this day.

7)-We watch TV to achieve AMOEBA-HOOD, and to stay familiar with LUNACY. We cheer and heckle news programs the same way jocks root and howl over football games. Bob is into Soap Operas and Horror Movies. This Household uses TV to erase our brains; being TV addicts becomes just another habit. TV gives us access to the society we criticize. It's history in the living room.

8)-We recognize, and are influenced the most by the genius around us in people we know personally. I am suspicious of the media proclaimed Icons and believe that everyone is god; that we are the gods, that god-hood should not be separated from the individual creator and placed in some sort of imagined foreign entity, but that every will should get credit for your own magical capabilities.

To end with, I would like to bring up the idea Sharon was talking about the other night; she pointed to all things that humans have created as extensions of themselves. Everything around us is Surplus to insure our immortality. Anything that any of us produce is just adding to the heap of debris anyway, whether you're a parent or an artist or an assemblyline worker, it's all re-productions, the BUY-PRODUCTS of human beings. We are just accumulating an abundance of waste and all the stuff we do, and have, is clogging up the world that much more.

FROM AUDIO LETER,

Sue Ann Harkey

AUDIO LETER # 35

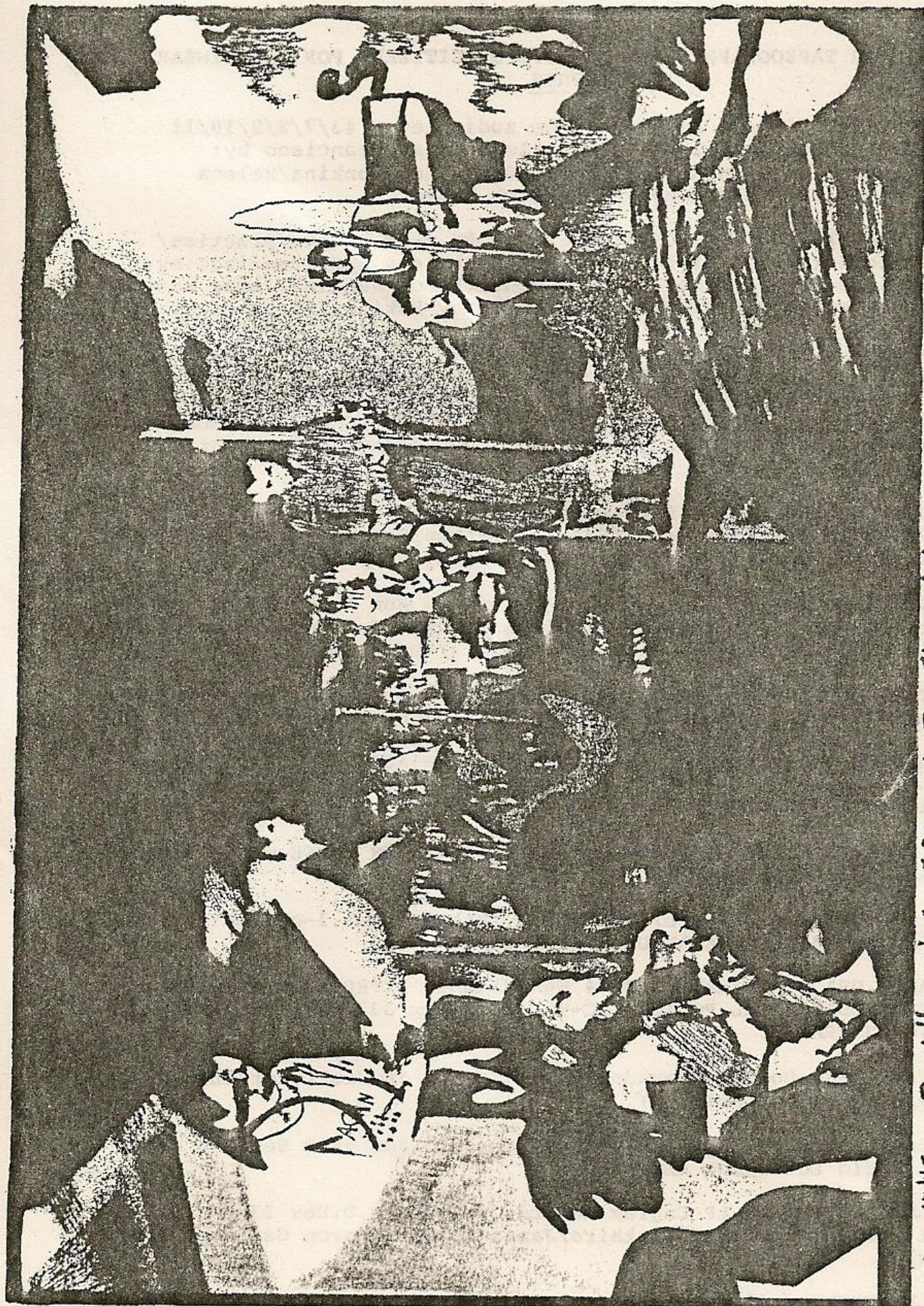


PHOTO BY PETER MUMFORD/TOM SINE.

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ERIK MULS Paul Hoskirk Jeff McLaughlin Sharon Garrison Bob Jenkins Sue And Hawkey

AUDIO LETER TAPEOGRAPHY AND PRODUCTS BY CITYZENS FOR NON-LINEAR FUTURES

AUDIO LETER:LIVE c-90 segement from audio leter #3/7/8/9/10/11 performed in 1980 and 1981 in Seattle and San Francisco by: Sharon Gannon/Sue Ann Harkey/Jeff McGrath/Bob Jenkins/Helena Rogers/James Husted/Johnny Rabato/Rich Hazle.

AUDIO LETER:INVENTIONS/ROMANCE OF ENTROPY c-90 studio/practice/live.Audio Leter #24/25.Performed in Seattle & San Francisco by: Sharon Gannon/Sue Ann Harkey/Jeff McGrath/Bob Jenkins/James Husted/Rich Hazle/Deran Ug'Ly/Helena Rogers/Danny Eskinazi/Greg Power.

DEFINITELY PRE-CATACLYSMIC IN NATURE:AUDIO LETER & KITCHEN TABLE ENSEMBLE c-45 recorded on Tascam 244 and the FRED HOUSE in Seattle 1982.side a:Kitchen Table Ensemble (Deran Ug'Ly/Sue Ann Harkey/Psych Run/Jeffry Bartone/Robin James/Jimmy Cogo/Sharon Gannon). side b:Audio Leter (Sharon Gannon/Sue Ann Harkey/Jeff McGrath/Bob Jenkins/Paul Hoskin/Eric Muhs).

THE DUNWICH HORROR by H.P.Lovecraft performed by AUDIO LETER #38 on KAOS Radio 10/31/82 c-90 (Sharron Gannon/Sue Ann Harkey/Jeffry Bartone/Robin James/Paul Hoskin/CRI/Jae Carlson/Deran Ug'Ly).

LISTEN LITTLE MAN! c-45 compositions by Sue Ann Harkey recorded in 1982 by Sue Ann Harkey/CRI/Paul Hoskin/Sharon Gannon/Kate Johnston/Frankie Sundsten/Bob Jenkins/Jeff McGrath/Psych Run.

ATTRITION/AUDIO LETER COLABORATION recorded in England by ATTRITION on Tascam 144 and in Seattle by AUDIO LETER on Tascam 244.(This tape is in the process,each band has two tracks or so, and being that the tape has to be sent back and forth from England it should be a couple months before it's release.We plan a UK mix by Attrition and a USA mix by Audio Leter)

AUDIO LETER AND THE LIKES OF US CAN BE FOUND ON THESE OTHER RECORD AND TAPE PROJECTS:

Ministry of Culture (tape) c/o 529 E.13th St. Apt.1-c NY,NY
(CRI/SUE ANN HARKEY/DERAN UG'LY) (C-90)

M SQUARED USA COMPTILATION OF 4 BANDS:AUDIO LETER/MINIMAL MAN/SAVAGE REPUBLIC/REAL POLITIK (C-90) p.o.box 338 Darlinghurst NSW2010 AUSTRALIA.

THE OTHER c-90 Box 434 Nevada City CA.94103 (Audio Leter/Sue Ann Harkey/Children of Kellogg).

THE PUBLIC DOES NT EXIST c-60 Dog Tapes P.O.Box 9609 Seattle WA. 98109 (Audio Leter/Sue Ann Harkey).

SEATTLE SYNDROME #1 LP Engram Records & Tapes P.O.Box 2305 Seattle WA98111 (Body Falling Downstairs/James Husted/Sharon Gannon/Roland Backer).

SEATTLE SYNDROME #2 LP for address see above (Sue Ann Harkey/Illusions Are Real Too).

PUBLICATIONS PRINTED BY CITYZENS FOR NON-LINEAR FUTURES:

Patio Table #1 (a journal from CNLF)

The Wraith & Hermoine-Two short fiction novels written by Jesse Bernstein.

Freedom Is A Psycho-Kinetic Skill-A collection of Essays written by Sharon Gannon.

Audio Leter also poster and promote shows. They have several Video Tapes of several Audio Leter performances. Write to them for specifics.

FOR THE SOCIETY OF THE SPECTACLE:

I have defined by contact the mighty ulcers
Environmental stimulation forging into the gelatine like
Tissue which is the grey matter the brain ways
Ways of acquiring identities
A mass of filed measured and sectioned nouns
The continuous production of images
The continuous production of images
Inspiration received, issued into the waiting
jumpy river of synaptic charges
the underlying current is slow
the underlying current is steady
Fed by the spring, Nostalgia, for a pre-concieved,
Pre-fetus of a cultural utopia
Cultural Utopia
Fed by the flash of neon advertisements
Fed by the other people with their other things
Inspired by the desire for identity
Inspired by the desire for identity
To make ones self a-part
A class-less society will have no need for Art
A class-less society will have no need for Sex
For the constant defining of/by separation
Civil-lie-station is separation, dis-ease
Sex is dis-ease, separation
Art is the re-telling of IS
Art is re-construction
When all know IS-why make it?
Art * Society * Sex will be outdated 'ideas'
For now For now
For the Society of the Spectacle
Defined images are use-full
Let us get in order
Let us make some order
Let Justice Just us
Who finances you?
Images Images Images
The maker of the Form is the Form
Images Images Images

Sharon Gannon, Sept. 1982

Supplimental Notes for 'Audio Leter':

(concerning the name: Audio Leter)

Sue Ann Harkey had gotten ahold of a tape from Fort Worth, Texas, by Dr. Beter (PO Box 16482 Fort Worth, Texas 76133), who puts out what he calls Audio Letters, which are numbered, each month. These audio letters concern themselves with contemporary news related issues, on which he gives his alternative opinions (as an example: That the Bolzevics are infiltrating the USA with robotroids, and that Ex-President Carter was one; note: the tape which I am Transcribing this off of is hard to understand, as it was done with Sue Ann by phone, so the above may be misunderstood) and viewpoints, specifically what he thinks are the real reasons for why things are happening the way they are. He had trademarked the name audio letter, so they had to take one t out, therefore the name is still pronounced Audio Letter, not Audio Leeter. (Dr. Beter's name, however, is presumably pronounced: Beeter.)

Audio Leter products can be obtained through Sue Ann Harkey, who can be reached at:

C.N.L.F.

PO BOX 38 PIKE PLACE

SEATTLE WASHINGTON 98101 USA



AEON IMPORT RECORDS inc.

Aeon Records are quite possibly the best distributor for new and unusual/experimental music in the USA.(New music,as in electronic/avant garde/interesting etc,not as in punk rock or new wave,flock of seagulls etc,although some of what would generally be considered new wave,due to a lack of another label, is carried,if it is worthwhile.) I came into contact with them, specifically Kent Hotchkiss,in 1980,while looking for a particular Harry Partch record (The Bewitched),which one of their ads said they had.When I received the record and catalogue (very quickly,I should add) I found out that they had so many great albums and tapes that I ordered about 75% of the entire catalogue;to this day whenever they send out their mailers I find myself order almost everything in them;this is how good their selection is! Around the middle of 1981 I decided to send Kent some demo tapes of what were to eventually become most of the MFZ-Reptiles cassette.It is primarily through Kent's constant encouragment and suggestions that MFZ, and with that, Party Sound Tapes,came into being.Initially Aeon was also involved with the DYS record label (a tie since severed,as DYS is now a separate entity from Aeon;all about this maybe in some future issue.) a label devoted to new music exclusively,releasing,at first the Mnemonists record releases, and eventually expanding to include LP and Cassette releases by Pascal Comelade,MB,Asmus Tietchens and the Alien Brains.The reader may ask,why bother doing an article on a record distribution service?If it was'nt for Aeon,alot of great albums and tapes etc. may never have gotten into this country at all.Aeon are,if they believe in something willing to go to great lengths to help somebody,who they feel is worth it,in just about any way possible,expecting nothing in return.Another important thing is that the artist never has to wait endlessly for payment of the items he/she/it has sent to Aeon to distribute,a quality very rare in the record distribution business indeed.It is for the above reasons,plus a few others,why we have decided to interview Kent.

(Kent-K;MFZ-M)

M:How did Aeon get started and what was the motivation behind it? (also including part of the question:From your point of view,are there any people left in the 'business'anymore who actually care about what happens to new and good music,without using Trade publications as a standard of what is good?)

K:Aeon was formed in late 1979/early 1980,out of our dissatisfaction with the so-called alternative distribution network.Intergalactic had died, and it was'nt long before Paradox became more interested in big bucks than supporting experimental artists and groups.

For a time it became extremely hard to find a good outlet for experimental music in the states,or,distributors really interested in helping Independants.To fill this vacuum,we started Aeon with two major objectives in mind:

The first was to provide quality experimental music at a reasonable price.Ten to Twelve dollars for one record is extortion. Our second objective was to provide a distribution service for indepent productions from around the world.Making Big Bucks was never an objective.It didn't have to be,as everyone involved

with Aeon has a normal (?) 9 to 5 job. Distributors who depend for their living on selling records are trapped by the reality of economics. There are some distributors who are really concerned with the future of experimental music, but there are far more whose decisions are based on profit

M: Is music, as judged by what you carry, getting better or worse? What about trends?

K: If there are any major new trends in electronic/experimental music, I'm not aware of them. Since the emergence of TG, the world of experimental electronics has become "over-industrialized". TG has inspired an entire generation of insipid clones, who are trying to get by on imitation and senseless, nihilistic shock value. On the other end of the spectrum there is the generation caught up in the idol worship of Klaus Schulze and his brand of cosmic boredom. Timely unique and creative electronic experimentation is becoming a rarity.

I don't want to give the impression that there is no good music today. If that were true, Aeon would have closed its doors long ago, but, it is getting harder to find. Good and creative electronics are two entirely different things.

M: Describe a typical day in the life of a record/tape distributor.

K: There really is no such thing as a typical day. The mailorder business is often one of feast or famine. The one aspect of Aeon which remains fairly constant is the massive amount of daily correspondence. We are constantly receiving requests for information, promos, or catalogues. In order to continue our growth we need to constantly seek out new groups and artists and keep in touch with our old contacts. Besides business correspondence we have developed quite a few personal friends with whom we try to keep in contact. If we aren't writing letters there is a good chance someone has to stand in line to get orders shipped. Holiday season is a real nightmare. It's not unusual to stand in line for an hour to mail one package.

The mailorder business is a lot of hard work. Many people think all we do is sitting around, listening to records, and getting high. That may happen occasionally, but that certainly isn't a typical day.

M: Give some advice to (new) groups trying to get their stuff distributed. (also some more on trends).

K: Finding distributors for independent projects is getting harder each day. One of the major problems is the tremendous glut of independent releases flooding the market. Due to this fact independent projects need to be well done and packaged. Packaging is critical. A good first impression may make the difference in whether a distributor takes the time to listen to your work or not. Poorly packaged releases are seldom given much attention. This may not be fair, but whoever said anything was fair?

It is important to be selective when sending out promo copies. Sending out hundreds of promos is most often a waste of time and money. Take the time to make sure that the distributors you contact are interested in the type of music you are doing. It's amazing how many Country & Western records we receive at Aeon.

Above all, independents should find out which distributors are reliable, before they agree to ship their product! Lots of distributors are more than willing to distribute independents, but aren't so willing to pay. Getting ripped-off or payment hassles should be

expected. Some distributors are slow to pay, and others never pay.
Beware!

M: Is it worth it/Would you do it all again?

K: I've given a lot of thought to these questions and haven't really arrived at an answer. If everyone realized the amount of hard work and hassles involved in operating Aeon, I doubt very much that Aeon would have been born. The day the hassles outweigh the enjoyment, Aeon will cease to exist.

From a monetary standpoint Aeon hasn't been worthwhile. Of course it was never intended to be. No one here has ever taken a cent out of the business. All the profits have been put back into Aeon to help it expand. The things which have made Aeon worthwhile are all the new friendships we have made and the exchange of ideas and music.

(end of interview).

Aeon's address is:

Aeon Import Records inc.

604 Princeton

Fort Collins, Colorado

80525 USA

Telephone: (303) 484 0963

Aeon takes phone orders. The best time to call is between 5.30 to 9 PM their time (call up your operator to find this out). Order one of their catalogues, and be prepared to find a lot of stuff you will want.

AEON CATALOG UPDATE

FALL/WINTER 1982-83

Greetings! At long last we have compiled our new catalog update. Many of you have written letters wondering if AEON was still alive. As you can see AEON is alive and well! As usual, we have compiled a list of new and diverse independent and import record and tape releases. With the mass of new releases flooding the market, and the countless promotional copies we received, this was no easy task! Many of the items listed are extremely hard to obtain and are limited editions.

We gladly ship C.O.D. (via UPS) and welcome telephone orders. A great portion of our business is conducted over the telephone. The best time to call is between 5.30 and 8pm (mountain time), on weekdays. Ask for Kent. Remember: On all U.S. orders exceeding \$30.00, AEON will pay all shipping charges.

Injoy... Kent, Mike, Dick

SHIPPING INFORMATION....(these rates include our packing costs)

U.S. customers: UPS surface - \$1.00 for the 1st LP/EP/cass., .25 each additional item.

U.S. Mail - 1st Class - \$1.00 for the 1st LP/EP/cass., .25 ea. additional.

U.S. Airmail - \$3.00 for the 1st LP/EP/cass., .50 each additional.

Canada & Mexico: 1st Class - \$2.00 for the 1st LP/EP/cass., .75 each additional.

Overseas customers are welcome. Please pay by bank cheque drawn on a U.S. bank, or by International Money Order. All payment should be in U.S. dollars. Send us the I.M.O. receipt with your order and we will ship the order immediately.

Overseas airmail rates for LP's/EP's: If only one item is ordered, include \$4.50. If

more than one item, include \$3.50 per item.

Overseas airmail rate for cassettes & 45's: \$2.50 per item.

Overseas surface mail rates for all items: \$1.50 for 1st item, .50 ea. additional.

Japan/Australia: Airmail \$4.50 per LP/EP - \$2.50 per cassette.

NEW ON VINYL:

PAUL HEYSEN: (LP \$7.50).... Outstanding new international compilation LP on the Salvation Label, from West Germany. Featured artists are Fit.44 (Ger), The Werk (UK), Nurse with Wound (UK), Deficit Des Amours Antarctiques (FR), Sogno (U.S.) and Laughing Bands (AUST). All tracks previously unreleased. Each record comes with an eight page booklet. Excellent cover art by Steve Stapleton of MW. Highly recommended.

MAURIZIO BIANCHI: LEIBSTANDARTE SS 2 (LP \$8.50)....

MAURIZIO BIANCHI: NEURO HABITAT (LP \$8.50)....

Two powerful and uncompromising electronic journeys through M.B.'s tortured unconscious. LEIBSTANDARTE SS is the sequel to his first Come Organisation release, LEIBSTANDARTE SS EP. The end of side two features Hitler's declaration of war on Poland put to M.B.'s menacing electronics. NEURO HABITAT, his best work before HECTOPO RAKTERIUM, is a sound track to an underground film produced by Paul Hurst both are limited editions.

SPRING AUS DEN WOLKEN: (LP \$8.50).... Perhaps the best new experimental LP to emerge from Germany this year. Avant-garde experimentation with artist integrity. A composition which is getting increasingly hard to find among independent releases. Three extended compositions, blending electronics and percussion. The percussive effects dominate with the electronics forming an interesting background. Unfun. of EINSTURZENDE NEUAUFTEN collaborates on this work. Recommended! Ltd quantities available. Released on AIR OFF.

KTZ: REPTILES (C-60 \$6.00).... New electronic madness from L.A. Deviously designed sound collages consisting of toy synth, tape manipulation, radio, keyboard and guitar. Extremely varied and never boring. KTZ constantly shifts from one theme to another. Unique packaging consists of a near tamper-proof cloth bag. Recorded on TDK-S4 tape. Different!

ALVIN LUCIER

Alvin Lucier is a name easily recognized in classical/experimental music circles, but in the more conventional music circles, he is next to unknown. This article will hopefully change this situation somewhat. Lucier, born in New Hampshire in 1933, has done a wide variety of pieces dealing with the memory process, architectural effects on sound, the projection of sound, and many other pioneering experiments which by far pre-date today's purveyors of electro-acoustic experimentation. Many of his works are available on vinyl (most notably on Lovely Music Records in New York), and there also exists a book entitled CHAMBERS, which contains interviews with Lucier as well as several scores to his works. We did this interview with Alvin Lucier via telephone on 1/30/83 from his home in Middletown, Connecticut where he is Chairman of the World Music Department at Wesleyan University. His collective output is extremely fascinating, and we hope that you will find him worthy of your attention.

(MFZ/Drillworker/A.L.)

(there were some preliminary things asked, which had very little to do with the actual interview; this interview contains excerpts of the entire conversation, and the only things which have been edited out are things that are of no use/interest to the readers for a variety of reasons)

MFZ: How was music on a Long Thin Wire actually recorded?

AL:I was at the Custom House, a US Federal Building in Manhattan, and I had installed it for two weeks for an exhibition sponsored by the aid of Time and one night I took a Studer Tape Recorder and I stayed there all night, because it was quiet, and I tape recorded it right off from that. There is a Contact Microphone embedded in the wooden bridges on either side of the wire, either end of the wire, and those microphones go into amplifiers and speakers, I just took them out of that and routed them into the Mic. input of the tape recorder machine, so instead of playing the sound through speakers I just put it into the tape machine.

MFZ: Is it true about doctors banning Bird & Person Dyning in this country?

AL: What? (very surprised)

MFZ: We heard that the album had been banned in this country because it caused Brain Damage when played at certain volumes.

AL: I can't imagine that; I mean that's like any sound played too loud. I have no idea..... I never heard that before, but it's kind of wonderful to have stories like that around....(laughs)

MFZ: What kind of equipment do you use, or prefer to use, generally?

AL: How do you mean?

D: On most of your records you seem to work with... more natural material... rather than reverting to using synthesizers and the like, I am basically curious how you did Bird and Person Dyning.

AL: Well that's a very simple piece; I wrote about that somewhere. There's a fellow named Doug Kahn, whom I've never met, as far as I remember, and he sent me once in the mail a toy bird....an electronic bird call that was made to put on the top of Christmas trees or something...and it emits a...chirp over and over again...sort of a descending sound (there's a very simple circuit in it). I was playing with that once and I had a set of Binaural Microphones; I was experimenting with that and I put the birdcall in the middle of the room on a microphone stand....it just goes by itself, it has a little loudspeaker built into it...and I had the binaural microphones on my ears, and the microphones were routed through an amplifier to two speakers, and as I would move my head, in relationship to the bird, you could see that the panning would move from one speaker to another. Then I let feedback occur between the speakers and the microphones.

D: Was that done as a performance...I saw the pictures on the cover and it makes it look like you performed it in front of some people?

AL: Oh sure. Anyways, what happens is that the interference patterns of the combination tones created between the Bird Call, which is emanating from the middle of the space, and the two speakers and the feedback, which is created when the volume is up too high between the microphone and the speakers, the combination tones create those phantom images of the bird call, that seem to place themselves in geographical locations in space.....and I'm not clear as to why that occurs....

D: Another thing that I noticed was that with Music On A Long Thin Wire the tones seemed to change as I would walk around the room or move my head in relationship to the speakers.....

AL: Well, that's because pure waves/standing waves...the notes and anti notes in a three dimensional space are similar to those on a violin string, for example, but you are in a three dimensional space and the sounds locate themselves in space as well as doing....doing other things. I have been exploring this phenomena quite a bit.

MFZ: Do you ever actually tour around, say, the USA? Are you ever going to be out in California, specifically LA?

AL: Oh, sure. I'm going to be there for the Cal Arts Festival...

D: Really? When is that? Is this going to be at Cal Arts? Will it be a performance open to the public?

AL: Yeah... I'm going to be performing on the 6th of March, I think that is a Sunday. Xenakis is going to be there too.

(Drillworker faints)

AL: One of the pieces I will be playing is called Reflections of Sounds From the Wall, and that is a piece where I move a small plywood wall...it moves very slowly through the space, and it reflects sound off of it. The other piece is a piece using four Bass Drums and pendulums in the form of Ping-Pong balls, and if the drums sympathetically vibrate the balls bounce away.

D:I am very curious as to how you implemented the Brainwaves on Music for a Solo Performer.

AL:Well,we did two different versions.Pauline Oliveros did one side, and I did the other side.Do you know how that piece.....

D:...No I was'nt familiar with how you did that...

AL:Well the Brainwaves,well,you put electrodes and then they go through a high gain amplifier and that goes into a separate system which drives up to 16 separate channels and each loudspeaker is directly coupled to a reverberating percussion instrument...Tympani Gongs,Bass Drums,...and the alpha burst move the cone of the loud-speaker,now as the speaker bumps it sympathetically vibrates those percussion instruments etc.

MFZ:What about your books?What is available, and where does one get them?

AL:Well,I have a book published by the Westland University Press, and that's called Chambers and that's available from Harper & Row

D:So it's available on a pretty major level?

AL:Oh yeah...you can go to any major bookstore and order that one. This has about 16 scores in it.

MFZ:How would you go about actually scoring something like Bird and Person Dyning or Music for a Solo Performer etc?

AL:Well,it's a problem,you know.What I've done so far is I write english prose...I give verbal discriptions,but I don't really control it other than that.

MFZ:Yeah.Your music didn't seem like it could be put into notes and such

AL:Sure.Now I just wrote an orchestra piece which was just played at New Music America in Chicago and that uses a sine-wave oscillator and instruments and I give the players precise pitches to play and then,when they start and stop playingthey see a readout from a frequency counter on a...television camera...they see it through a Video Monitor,so in that piece the score is sort of conventionally scored in notes.

MFZ:What have the reactions been to your music,generally?Have there been any extreme situations where you have had to deal with extreme reactions?

AL:I guess in the old days they were more extreme, but, you know, time passes and people start to understand things.Times are changing all the time.It depends on what piece.Music On A Long Thin Wire was played for 5 days straight on the air in Albequerque without pause without station identification

D:Was it the same oscillator setting throughout?

AL:We adjusted it a little bit throughout the 5 days.

MFZ: You mean that if people who were tuning in and didn't know what was going on....

AL:That would be it....(laughs)

MFZ: What Happened? What was the reaction to that?

AL: Well...some people thought it was terrible, and some people thought it was wonderful.

MFZ: Do you know of anyone that actually listened to all five days?

AL: No, but people had it on all the time

D: It would seem like a great thing to be able to go back and forth and know that it was there to listen to.

AL: You know, some people would say, well do you expect us to listen to this for five days. The answer is: do you listen to anything for five days?(laughs)

MFZ: So you made that more or less as a type of Muzak piece that you put on and have playing away in the background while you go on with your daily chores etc.(similar to La Monte Youngs' piece, whose name I cannot remember right now)

AL: Right.

Duke of York. What did you do on that, because that is my personal favorite?

AL:(laughs). That's such an old piece. I have forgotten about that. Well, I sang and Talked and did those things with the two ARP 2600 Synthesizers, and each synthesizer was played by another person, so it's kind of a double processing thing.

(it should be noted that all of this information is probably contained in the liner notes to the Italian LP on Cramps, but we assume that most people who will read this do not speak Italian. We don't and that is why we are asking)

(Talk moves to Debt of Nature, of all things)

How can somebody get in touch with you?

AL: I think an address you should know is 'Performing Art Services' they are a subsidiary of Lovely Music (or Lovely Music is a subsidiary of theirs; the conversation at this point was a bit hard to understand as a truck drove by outside Drillworker's house) and their number is: 325 Spring Street, New York, New York, 10013. I think it's room number 347. The phone Number is (212) 243 6153, if anybody wants any information about me they can get it through them. Anybody that wants to write to me can do so at this address..

MFZ: Are there any contemporaries of yours that you listen to or like listening to?

AL: Well, of course I'm continually interested in Bob Ashley's things. He's doing opera type pieces using speech. He's developed a very

ALVIN LUCIER (PHOTO BY E. BROWN)



CHAMBERS by Alvin Lucier and Douglas Simon; Wesleyan University Press; \$15, 177 pp.
Lucier is a composer who makes an aural and visual art of scientific properties. His work is personal, poetic. This book collects his major works from 1965 to 1977 along with interviews with his student/assistant Douglas Simon. Even if you don't know Lucier you should read this volume just to follow a creative artist at work. Write to Columbia University Press, 136 South Broadway, Irvington, NY 10533.

extraordinary speaking technique, and he uses accompaniment like electronics alot, and I am interested in that.

D: He's based in San Francisco isn't he?

AL: No. He's also in New York. You can get ahold of him through the Art Services also.

MFZ: Well, we've asked you about every piece, except for *I Am Sitting In A Room*. What can you tell us about that?

AL: What do you want to know about it?

MFZ: Anything that the liner notes don't explain, such as the characteristics of the room etc. We have tried something along those lines and the sound deteriorates very quickly and an incredible amount of tape hiss builds up almost immediately....

AL: I don't know why I never get that. I never get the hiss.

D: You have the magic touch, I suppose (general laughter)

AL: I don't use any noise reduction or anything. I just don't know why. It was just recorded downstairs from where I am right now, it's just a regular room with some chairs and a couch etc.

MFZ: The room must have very dry accoustics...

AL: Well.... I guess so.... Maybe it's where you put your microphones in relationship to the loudspeaker. I placed mine relatively closely. Within five feet, I think.

MFZ: Well, Drillworker, do you have any more questions?

AL: That's probably enough, isn't it? (laughter)

(the talk eventually ends, and fades out into.....Dialtones.)

The following is an attempt at a complete discography, as told to us by Alvin Lucier. There may be some items either forgotten or not remembered for whatever reason:

North American Time Capsule (Oddyssy/1968) (features AL conducting pieces by Cage, Ashley, Oliveros and some of his own compositions)

Bird and Person Dyning (Cramps/?) (features 2 pieces: Bird and Person Dyning and The Duke of York)

Sonic Arts Union (Mainstream/?) (features AL, Robert Ashley and two other people)

Music On A Long Thin Wire (Lovely Records/1980) (two LP's)

I Am Sitting In A Room (Lovely Records/1981) (1 LP)

Music For Solo Performer (Lovely Records) (1 LP one side Pauline Oliveros and one side Alvin Lucier)

MR. EPP

"Thank you, I was only joking.
But I do mean it.
Thank you very much." -Gertrude Stein

Mr Epp & the Calculations-The Early Years and Background Philosophies:

There was once a time when BCS was a fine school (Larry L...., Karol M...., Steve U...., Lowell H...., & Bob S...., taught there) and Darren, Smitty, Peter, Mark, Tom, Darcy, Rob, Kim, Lori & Ted among several others went there. Among the others were: The Zucchini Bros. Lori Etka, Ken Myers, Laura Duff, Twyla Fridell, and many others, Kelly Engle included. Those above were quite random and all of this leads to 1979 which was, in effect, a "Winchells Day" year. Thus 1980 soon arrived and was to return till infinity comes again. We went to Europe and all hope was lost, and in late 1982 Darcy was 'Recovered'. Little of this concerned Mark or Todd-Mark was at BCS but with Kurt 'n' Dan 'n' Mark(2) 'n' Paul-who was like Thoreau and hated Scientology-but now is on Orcas and in. Peter wrote about that anyways. While all this was going on Mark was at Linfield and didn't like cowboys and future business men and Todd was at Chinook and in 1982 found Rebecca. Peter seemed to find and lose a number, Darren the same (more), Mark found ideas and I just got mired in illusion and a hope of Delores Haze. A lot seemed to overlap or were exchanged (pardon the crudities) and one (not of them) posited that their (now decayed) corpses were to be found, near a tarn in a castle, not unlike Walpole's "Otranto"...

The early basis was in 'reality/hope' (which we came to learn was actually total futility) was-LD, KE, DLR and, of course, LME. Spielberg then (not so promptly though) stole the whole blame thing and took it to outer space-That, however, was his idea. (L).

The very end of the first paragraph is no cause for concern, as it is not true in any way, shape or form-all the rest, however, is-in some order or another. The 'trick' (or 'trip', or even 'trit'-I think trist sounds so much better, don't you?) is to (and her friend started the tradition of open windows; now is as good a time as any to mention Tammy Packs) figure out how it all fits together and then laugh at it and at yourself.

ha.***

-epp 2/6/83

I guess this is what one should expect when one writes to a group of people one doesn't know. The above is Jo Smitty's doing. Maybe it really does make sense. If anybody can figure it out write to the magazine and let us in on what it means. Maybe we'll send you some hot dog buns or something.

Mr. Epp and The Calculations have, in my opinion, more than a lot in common with the SF band 'Flipper'. At least musically, which is fine by me, as this world (or that world) need more bands like Flipper and Mr. Epp to keep MFZ happy. Mr. Epp are from Seattle, which seems to be the new breeding ground for great bands, with Audio Leter and Mr. Epp and the truly god like Chinas Comidas, who don't exist anymore, but deserve a mention nonetheless. I have only recently become familiar with Mr. Epp's 'music', as I do not listen to Rodney on the Roq, like everybody else down here in LA.

Mr. Epp can be summed up with the quote below.



"People have this notion that-because of the way we play-it wrecks their P.A.'s.....Hee Hee Hee."

Jo Smitty

The following is an attempt at an interview:

q:Give a brief history of the band.

a:Mr.Epp and the Calculations were "formed" (from dust) in mid-1981, after several years of toying with the idea of incorporating reality into their scheme. The 'original' (1981) lineup included Jo Smitty, Mark Arm, Todd Y?, Peter Wick and Tom Wolf. Randy Rubato (drums) replaced Wick and Wolf, later in '81, and was, in turn, replaced by returning real original member Darren Mor-x. The current band includes Jo Smitty, Arms Akimbo, Todd Y?, and Talya Christian. There have been 9 live shows thus far, seven in 1982, mostly at Seattle area venues such as Showbox, Polish Hall, UTC Hall, and the Ground Zero Art Gallery. We have played with Nina Hagen, The Beat Pagodas, Limp Richerds, Social Distortion, Student Nurse and Youth Brigade (LA) among others. A fair number of shows have been cancelled for a variety of reasons, this in part accounts for the small number of live performances.

q:other bands/offshoots related to the group.

a:Velvet Underground, Dogs with Dreadlox, Minor Threat, Mice?Magnetic, K, a/cess, The Blatant, Tic Doulorenx, N.Y. Philharmonic, Social Youth Negative Trend Patrol American Army, I.P.F.. Some of these groups are more closely related to us than others.

q:Motivation behind the band(s)?

a:Talya:We're all motivated

Arms:Richard Simmons

Jo:I'm motivated all the time...

Arms:Money...

Jo:Surfing...

Verna:Skateboarding

Arms:Cocaine, bikinis and girls with white lines

Y:Rebecca, playdough.

q:What do you have against Tomatoes?

a:Arms:they taste bad.

q:Has it been easy so far/is it worth it?

a:Talya:Oh,"It's Hard", just like the Who album.

Arms:Oh We're so hard...

Jo:Well, I'm interested in traditional penis/vagina sex, so, according to Dr. David Ruben's 'The Joy Of Sex', page 213, I would be described as a pervert...

Arms:Oh...wait a minute...what was the question?

Jo:Has it been easy so far, is it worth it?

Arms:Oh it's been just easy...(laughs)

Jo:We only practice every five months or so...

Arms:It's like it's easy because...

Jo:People are dumb enough to like us...(enormous laughter)

Arms:And the people who hate us are dumb enough to hate us, so people are dumb enough to have opinions...(laughter)

q:A complete discography (stuff that has been released only)

a:Of Course I'm Happy, Why?-5 song ep on Pravda Records (May 1982)
two songs, 'Mohawk Man' and 'Epp talks to Youngsters' on Volume One Tape on Pravda (June 1982)
two songs, 'Spooky' and 'Genocide' on The Public Doesn't Exist on Dog Tapes (Sept. 1982)
one song, 'Out Of Control' on Seattle Syndrome 2 on Engram Records (Feb. 1983)
one song on a New Alliance 7" 33, but they have not told us which one or when it's coming out. Probably will be 'Jaded' or 'Moral Majority'.

q:2+2=4, or is it 5?

a:Arms:Well why are we doing this interview?

Jo:Because I know this guy in eh...MFZ

Verna:Exposure

Jo:Karla knows a guy who plays saxophone for ABC...but she's embarrassed of it.

Arms:I would be too.

(mumbling occurs)

Jo:Tammy hated 'ET'

Arms:What does that have to do with why we're doing this interview?
(mumbling) Woycheck. We're doing this to increase our FAME.

Talya>To increase our MOTIVATION, we've got the girls motivated over here...

Girls: yea yea.

Jo:We should be intelligent and articulate to perpetuate the myth...

Arms:Well, we're doing this interview because we felt it would be best for both the magazine and the band and we felt if we did this interview it would increase our EXPOSURE by so many more fold and so many people will read the magazine since we are BIG IN LA.

Jo:But the only people who'll buy the magazine will be people who like these band's that no one has ever heard of like,...MFZ and SEP/8363 (like Joe Picuch for instance)

Arms:Put us on the cover. We are big and famous. We're really big and famous, we're so big and famous that noone knows who we are (laughter abounds)

Jo:We're all over 5'7"

Talya:Is that true? No I'm only 5'7"

Jo:It sounds good...

(talk centers on the fact that various band members are of various heights, Bill Russell of the Celtics, and Bill Russell of the Dodgers are also mentioned.)

Jo:We should be real intelligent, but I don't know how?

Arms:How can we be more intelligent? We could read more books by Dostoevski and Carmilita Pope.... and Dianetics.

Jo:Yes, we're really into Dianetics and Scientology since we've started hanging out with Chick Corea and Cathy Lee Crosby...

Arms:Now we smile all the time

Jo:Lots of Blonds wear Chick Corea jackets.....(laughter and mumbling go on)

Arms:So what's the point?

Arms:Well, what we do is so close to...the Sex Pistols, we sound just like them, yes, eh, God Save The Queen.

Jo:yeah, well, we're both from England and we both started in 1976, but other than that I don't see much basis for comparison.

Arms:We were the first people to put safety pins in our noses.
Jo:We were the first band to call ourselves PUNKS...
Talya:And the first to wear leather jackets....in fact the first to use cowhides as clothing...
Arms:But then we got the 'straight edge'
Jo:On the 700 Club....from Pat and Ben...
Talya:ET....we were the first stupid people on earth
Jo:We came up with the 60's and 70's...
Arms:1,2,...1,2,3,4.
Jo:We were the first people on earth...

end.

Taken from a taped interview done on December 23, 1982 in Darren's Room. Bassist Todd Y? was not able to attend this interview.

DOG TAPES is a cassette label which may or may not have alot to do with Mr. Epp.

The whole idea of Sue Lyon was most integral to the foundation of Dog Tapes. Thus far one copy of Dog Tapes Report has appeared along with a second just going to press at this writing. Releases have been limited to a cassette compilation featuring 15 Seattle area bands, entitled THE PUBLIC DOES'NT EXIST-this was released in September 1982 and has thus far sold approximately 100 copies. Critical response has been varied and mostly quite favorable. Label Band 'Mice?Magnetic' appeared with Audio Leter at the Ground Zero Art Gallery on May 21, 1982 to abtruse response. K performed once at TRC in 1982. A Color-plates/Adults retrospective was to have appeared, but inner band strife stopped it's release. Material by Peter Wick, Mice?Magnetic (including a live tape and the long awaited Radio Sampler), K, IPF, The Blatant and Limp Richerds is being prepared for release. Lack of time and lack of funds have delayed individual and collective releases. What the future holds can only be found by having the future becaome the present.

Craig Joyce (Dog Tapes)

Can you be more confusing by laughing. Do say yes.

We are extra. We have the reasonableness of a woman and say we do not like a room. We wish we were married,

Why do you believe in me.

Including all that is sold, you mean three pictures, including all that is sold why cannot you give me that.

I do give it to you.

Thank you, I was only joking.

But I do mean it.

Thank you very much .

PAGE 2

Can you swim a lake.

We can.

Then do so.

PAGE 3

Have you an automobile.

-from Gertrude Stein's 'HAVE THEY ATTACKED MARY, HE GIGGLED.(A Political Caricature)

JOHN VAN ZELM TRUBEE:A PARTY SOUND PROFILE!(REALLY)
(as told to MFZ on a very windy sunday afternoon.)

I was born in Rapid City, South Dakota, on Feb 27, 1957, my family moved briefly to Dallas Texas, where my father had a job with the Oil Fields. Then we moved to Princeton, New Jersey, where I grew up, and if World War Three comes, then I want Princeton to be the first place that gets nuked, I hate it, I hate the people there, they are stupid little fucking assholes and elitist pigs. People there are very stuck up and snotty. I'd like to get my family out of there and just nuke the place.

I played piano and trumpet a little bit when I was in grade school because my mother forced me to take these lessons, and I resented being forced to take these music lessons, but in a way I'm glad I'm did because it helped me learn where notes are etc. I remember when I was 4 years old I looked through my father's records and I found a Beethoven record and put it on to the turn-table and listened to it, and I thought: this is boring. This is stupid; there have to be more interesting to put on records (Now I like Classical music, but as a child I couldn't see the sense in classical music; I wanted to hear something funny and interesting). I was fascinated with the concept of records and that machines could reproduce sounds, but I wanted to hear interesting and funny sounds. I guess I was thinking of comedy records or something, I was thinking of how interesting it would be to have records with both interesting and funny things on them. Nowadays I appreciate anything musical. I try to listen to everything, but I enjoy humor in sound recordings. In junior high school I used to spend a lot of time in my room listening to top 40 radio, the AM top 40 radio, listening to Cousin Brucie from New York, who played all the things like Tommy James, Blood Sweat and tears some Beatles etc, whatever was big in 1969, so I particularly have a fondness for top 40 radio of that year, but any other top 40 radio I hate. I used to draw pictures while listening to this stuff. Gradually I began listening to a lot of music. Sgt Pepper (Beatles) was the first album I ever bought when I was 13 years old, so naturally every album I bought since was somewhat disappointing, buying Sgt. Pepper as the first album you would ever buy is like reading the bible as the first book you will ever read. I'm constantly searching for any record that is interesting; nothing, nothing disgusts me more than blandness and mediocrity and people trying to sound like each other, it's always interesting to try to make something new, and trying not to imitate too much what other people are doing. Eventually I wanted to learn how to play guitar because I enjoyed listening to Beatle records so much, and it seemed like an interesting instrument, so my parents rented me a nylon acoustic guitar and I took some lessons, and eventually they got me a steel string acoustic, and eventually when I was 15 my mom helped me get a Fender Stratocaster, which I practiced religiously because I liked the sound of it, and it was an amazing way for me to take out my frustrations. When I play guitar I did it mainly to take out frustration and Teenage horniness, not to be a strutting rock star. I still feel that now, since I really haven't grown up and I don't want to, because I do not want to grow up to be like one of those conformist assholes, people that grow up to be like their parents; the worst thing in the world is to grow up and be like your parents, you should grow up to be something different, something unique, but it seems like people that I knew in

school etc., their basic goal in life is to become like everyone else and to conform, and so they bland themselves out and become mediocre, they follow the routine schedule of their routine lives and they love it, and it gives them a sense of security, an illusion of security in their clean cut, boring, mediocre little lives. I hate boring, I hate mediocre, I hate routine, I hate 9 to 5 jobs; I don't get security from the things that other people get security out of. I enjoy making strange tapes, playing records, playing guitar; these things give me security. If I am allowed to do those things then I am happy, which is why, like a lot of other people, I am unhappy. One thing that bothers me about Rock and Roll Music or the media in general is that people seem to be in a big popularity contest, and that this is their only reason for playing guitar or being in a group, so that they can be the center of attention etc. To me this seems like some kind of infantile neurosis. It seems that when you are growing up as an infant you need your parent's approval, but when you get through high school you should not try to be accepted by anybody except yourself. It seems like the major concern is to have lots of people like you and have people clap and applaud, and that's no different from a trained seal or a little baby that draws a picture and says look at this mommy aren't I wonderful, and they are not as much interested in the music as they are in themselves and being secure in accepting someone else's acceptance, and to me that's bullshit, to me that's lies, to me that's neurotic infantile insecurity, and that's what the world is based on, you look at performers in the mass media, and they are not looking to be creative, but to be accepted, and that is why most things on records, TV etc, bore me to pieces.

When I was 15 I started sending tapes back and forth to a friend named Robert Dubrow in Massachusetts, and we used to record prank phone calls and send them back and forth to each other; they weren't really obscene, but we did try to get people offended in order to get interesting reactions on tape, it was almost like a talking letter, but we would use prank phone calls, and after I'd send him a phone call, he would erase it and send his, so hours and hours of really outrageous phone calls got erased in this manner which I deeply regret. It gradually got to the point where I would hook up echoplexes and phase shifters into the telephone circuitry to talk to people and freak them out; I don't do it anymore, it's really obnoxious and illegal to do this kind of thing, so all I have left are hours and hours of tapes of this idiocy, of this illegal stuff, which I never really got into trouble about, which proves that crime does pay. Most of the phone calls are from the mid 70's. They are being released because people keep on asking me to make them copies of this ridiculous stuff, to me they are just sitting there since I have heard this stuff hundred's of times, and they are sitting on my shelves getting dusty. In my spare time I make copies of tapes of music and phone calls and send them out to various people and local bands and media related people, and very often I get very interesting reactions and they ask me for more, so it seems to have become this type of cult thing where I hear from people I have never met before, to give them copies of the tapes, so if people want to hear it, then I think that I owe it to them to let them hear it as an alternative to all the other crap that they can buy in the stores.

My musical career is: when I was 15 I joined my first band, which was called Grease, I think, then I was in a band called Gloop Nox & the Stik People; we had some amazing musicians in that. Michael Os-

bourne, who went on to do studio work and played with Danny and the juniors and Holly and the Italians, Jim Nevious is now doing euro-syntho abba type pop with his band Nevo in New York, and a couple guys ended up just having regular day jobs. What we did in the band was to try and do Zappa and King Crimson influenced music and spaced out psychedelia, which was very ambitious, especially in High School, and of course we never had a big audience, we alienated a lot of people at dances and such, but we had a lot of fun, which was the most important thing, we all really learned a lot of things in the band. Then I went off to college in Boston and I joined a band called Buster, which was not the best band I have ever been in, but it was fun. Back in New Jersey around 1975 we did some concerts with Zoogz Rift, who had a band called Zelbas, and later, when I came up to California in 1979 I got together with him in his band and played in his band, Zoogz Rift & his Amazing Shitheads, with whom I played Bass. And Now I have my own band John Trubee & the Geeks.

Right Now, if anybody wants to send me letters, money, interesting tapes, records, books, anything I accept them all. My address is:

11438 Killion St. Apt. # 4

North Hollywood CA. 91601 (USA)

Some of you may be interested in obtaining a record, which contains a country acetate of a song, the story of which is as follows:

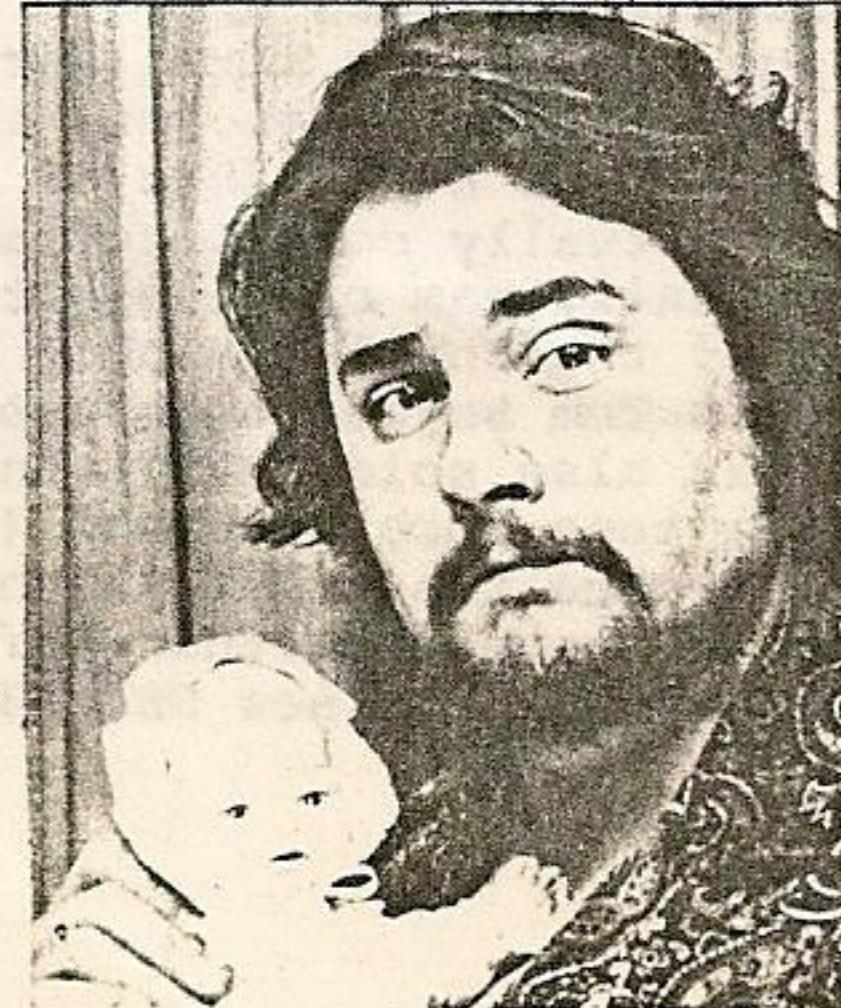
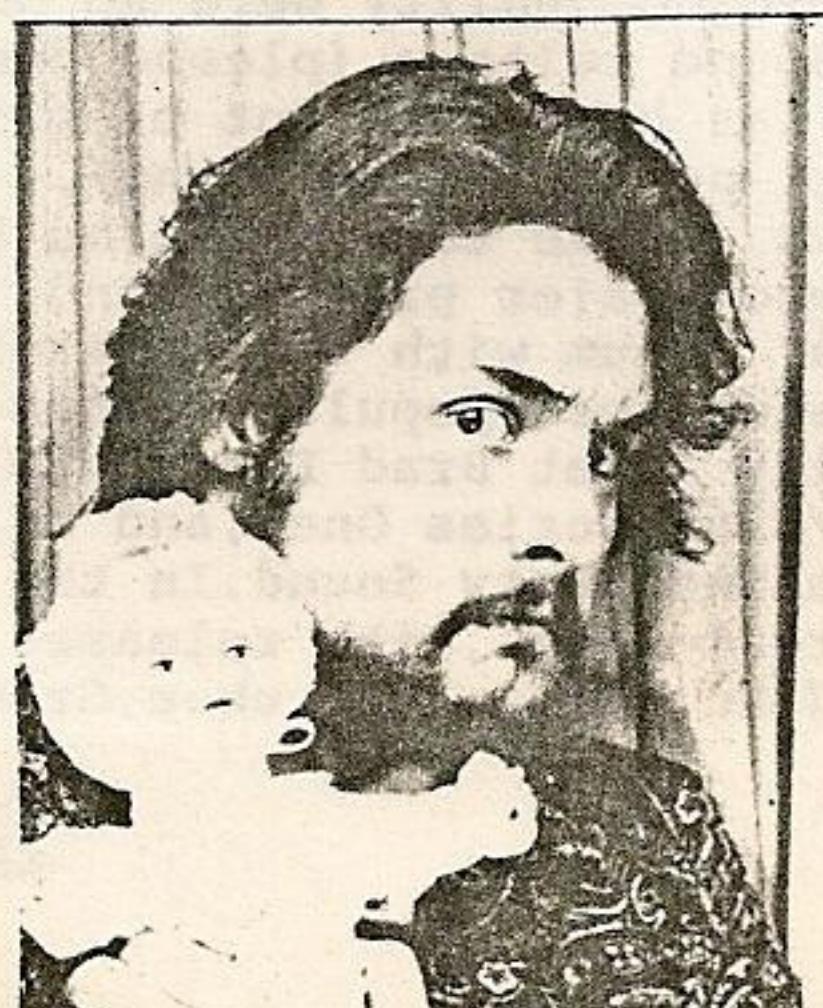
a few years back, John read an ad in National Enquirer to send in \$75's and some lyrics, and that they would put them to music and send you a tape. John sent them the most assinine and disgusting lyrics that he could think of, off the top of his head, in the hope that he would get a nasty letter from them, but instead they actually had a country singer sing them over a nice country backing track. Greenworld/Paradox has pressed up a few hundred copies of this (on Space and Time Records) and it is available to the public. If you want a copy write to:

Paradox Music Mailorder

20445 Gramercy Place

Torrance CA 90509 (USA)

you can order by phone at: (213) 320 1331



PARTY SOUND TAPES-A NOT SO BRIEF
HISTORY (?) AND WHY WE EXIST IN
THE FIRST PLACE.

Throbbing Gristle played L.A. sometime in 1981, the exact date does not matter; who cares anyway? MFZ (me) and the promoter of the show, Michael Sheppard, had, in a brief moment of inspiration (some might object to the use of that word), decided that we were going to come up with a repetitive, obnoxious piece that would, if things went right, be played as soon as the doors opened and, presumably, send most people running back into the lobby. The concert date was getting closer day by day and Sheppard still hadn't shown up at my house, so, 5 days before the show, I went out with a cassette recorder and proceeded to record sounds like babies crying, dogs barking, tires screeching, horns honking etc etc etc etc. The finished tapes were overdubbed onto the same tape, but by mistake, all at the same time, instead of building up slowly to a grating, noisy mess. A tape loop was made, and strangely enough, it had a rhythm to it. Feedback, Television sounds etc. were dubbed on top of this, and while it was'nt what I had hoped it to be, it was all I had, so it was brought to the show, and, when the doors opened, blasted through the P.A. at a reasonably obnoxious volume. For whatever reasons I can't imagine, people did not flock into the lobby in droves but seemed to enjoy the noise quite a bit; so much, that I decided to someday put the whole thing out on a cassette to be made available to the public.

In 1980 a friend of mine from Germany would get bored and make alot of noise in my room with a muson toy synthesizer, bass and Guitars, which never really really led to anything interesting, but for the sake of having some kind of label for these homemade cassettes, it was agreed upon to call the label Party Sound Tapes (I agreed, he disagreed, but I was paying for the tapes). After about 7 months of this a friend of his, Christian Lunch, came over with his synthesizer and we finished off an' almost interesting piece called 'Halbe Sache', which, much to our amazement, turned out real good.

In 1981, after the TG show, I got together some of my solo synthesiser tracks and put them into some kind of reasonable order, and sent them to Kent Hotchkiss at Aeon Records, as he had expressed interest in hearing them. He told me to release them, and, after some prodding from him, I decided to actually put Party Sound Tapes into reality. MFZ-Reptiles was constantly being stalled, as I was changing the songs around and could not find a feasible package to put the whole thing into. In the meantime I had recorded a show at the Press Club with the Meat Puppets, Non, Monitor & 45 Grave, of which both the performances and the recording quality were so good, that it was put out as the first Party Sound release (please don't write in asking for copies, as this item has been long out of print and there will not be a re-issue, at least not on Party Sound). Reptiles did eventually come out. What was at the time referred to as TGTape eventually cam out (as: metal wood paler plastic.) and so did a tape of the Charles Manson 'Lie' album with the interviews that he did with Tom Snyder, this tape being most popular in San Francisco (it is also sold out). Eventually I met Brad Laner, who decided to do a tape for the label (SEP/8363-Series One), and he, after a while, became the other person behind Party Sound. In the meantime we have become something of a real label, with releases by Nervous Gender, new MFZ, new SEP/8363, John Van Zel Trubee, Ground-

hogs, Debt of Nature and the release that we are all trying to forget about: Judas Priest (Released in the hope that it would generate a profit, which it still hasn't).

The main concern of mine with starting Party Sound Tapes was to put out cassettes with packaging not normally associated with cassettes and to use TDK SA tape whenever possible. I have never been able to understand why people would bother releasing cassettes on bad quality tape, and why most people don't seem to care about the packaging, which, done properly, can be just as important as the music. Some of our packages (such as Metal Wood Paper Plastic) have proven something of a pain in the ass, as nobody wants to distribute something that cannot fit in a normal box. MWPP was put out at an unreasonable loss to the label, but it was packaged the way I wanted it, so that is something I will have to live with. Overall we are not concerned with profits; it would be nice if eventually this label would make some money, so far it has not even really broken even. The whole thing is done because there are too many good things that will never get released because there is no label for them. Here at Party Sound we will release anything, as long as we like it. I don't care if something on the label sells thousands of copies, if anything did, it would be very difficult for me to dub the copies individually on TDK SA tape one at a time at home. My goals for this label is to someday have a mailing list of a couple of hundred people and just sell the tapes through mail order, and actually be able to sell, say, 250 copies of any given item. I want the label to become known as a label that puts out high quality music in high quality packaging at a reasonable price. Right now (with the exception of the Judas Priest tape) I feel that this has been achieved, and hopefully, things will grow and more people will become aware of the label's reputation and decide to give it a listen.

The following cassettes are available right now:

MFZ-Reptiles (P.S.-10) (limited edition of 100.6 \$'s)

For the most part this is a solo synthesizer tape with no overdubs etc. There is a lot of variety on it, as far as different approaches within this limited realm are concerned. Side Two includes pieces with guitars, a casiotone keyboard and tapes. Packaging contains a book with detailed liner notes etc, and a sealed cloth bag.

SEP/8363-Series One (P.S.-13) (unlimited edition. First edition of 50 comes with a booklet. 6 \$'s)

The first solo tape by the 'leader' of Debt Of Nature is quite different from what those who are familiar with the band might expect. Musically it falls somewhere between industrial music and Avant Garde sound experimentation. Side two consists of a 30 minute piece, which is the 'soundtrack' to the book that comes with the first 50 copies of the tape, but can be used as background music for anything. It sounds like Steve Reich gone industrial.

Nervous Gender-Selected Pieces, 1979-1983 (P.S.-17) (Unlimited edition. Comes with a folder with a variety of visual material etc. 6.50 \$'s)

A compilation tape from the first 4 years of the bands existance. It contains ca. 30 pieces which range from live material from early

shows and rehearsals to solo pieces by individual members,to out-takes from their album,Music From Hell,that have not been released (or are different takes entirely).This tape was put together by both the band and Party Sound.Sound Quality ranges from Excellent to good This tape was made specifically with the Nervous Gender fan in mind.

Severed Head In A Bag (P.S.-18) (unlimited edition.6 \$'s)
This tape was initially released in an edition of about 15 on Real Big Dog Tapes,which does'nt seem to exist anymore.This new version comes with the same color cover artwork,but now comes with lyrics and visual material (about 10 pages worth)and a bunch of new material,which was not on the original release.Very abrasive and funny.

John Van Zelm Trubee-The Electric Love Nudity Supreme (P.S.-21)
(limited edition of 150.7 \$'s)

The best way to describe this tape is to say that it consists of prank phone calls and a very wide variety of music,but that would be insufficient.The telephone calls are elaborate,in that they incorporate echo,phase shifters,sound effect records etc,fed into the phone during the conversations.It really has to be heard to be appreciated.The music ranges from solo synthesizer experimentation to group compositions that range in style from Frank Zappa (Grand Wazoo era) to country music.Contains the "hit" Peace & Love.Packaging includes a 50 page book with poetry,writings and artwork.

SEP/8363-Second Section (Unlimited edition.First edition of 50 come with a booklet.6 \$'s)

The brand new tape by SEP/8363 consists of 19 pieces that bear little resemblance to anything on his first tape.More serious, and at the same time funnier than anything on Series One.Musically this tape is less industrial and more avant garde than his first tape.This cassette represents a definite step sideways for SEP/8363.

MFZ-Süß wie Zucker,Heiß wie Feuer (P.S.-20) (limited edition of 150.8.50 \$'s)

The newest package from MFZ.It is a double cassette this time around (a full two hours),arranged basically around the concept of it being a double album,with each side representing something else.The material ranges from Solo synthesizer to Pop music to long,strange pieces to group pieces with guitar,bass,drums vocals and more.This tape sounds very different from Reptiles or Metal,Wood,Paper,Plastic,being at times much more musical, and at times very dense and strange.Packaging consists of 2 cassettes,a ca.40 page booklet with liner notes,artwork etc.all in a black box with artwork on it.As this tape is still being put together as this is being written,there may be some additional items included.Write in for more specific details, and please check with us first,as the price may change at the last minute!

MFZ-Metal,Wood,Paper,Plastic (P.S.-15) (limited edition of 35.8 \$'s)
This is the tape that started all of this.Side one is TGTAPE,the piece referred to in the party sound story somewhere else in this magazine.Side two can best be described as Orchid Spangiafora with a beat.(if you are not familiar with Orchid Spangiafora,you should do your best to rectify this immediately).Packaging will not be described,let us just say that more than one person has called it

the best packaged cassette that they have ever seen.Need we say more?

Judas Priest-Fame Has Yet To Distribute Itself In Droves (P.S.-8)
(limited edition of 25.6 \$'s)

We really would like to forget that this tape was ever released, so please help us and buy one so that we can delete it. This is an unreleased interview done with the magazine Raw Power about 2 weeks before they folded. It was recorded right before JP HIT IT BIG. It actually is quite amusing as a comedy tape. Oh yeah, there are also 3 songs from their rare bootleg, 'the ripper'. Buy one for your kid brother. He will respect you for it.

P.S.'s 13/18/21/8 & 22 (SEP 8363-Second Section) are all 60 minute cassettes

P.S.'s 17/15 are 90 minute tapes

P.S.-20 is two 60 minute cassettes

P.S.-10 is a ninety minute cassette with 68 minutes of music on it.
all prices include US postage. for overseas add two dollars per item.
all cassettes are TDK SA.

All of the tapes mentioned here can be ordered through:

PARTY SOUND TAPES

5732 WALLIS LANE

WOODLAND HILLS , CA. 91367

make checks and Money orders payable to Mike Fey. Allow 6 weeks for delivery.

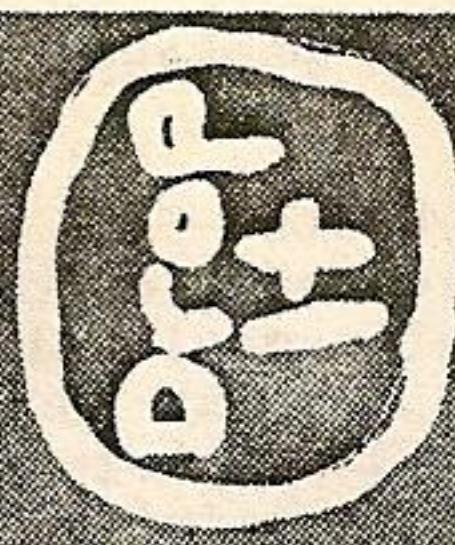
MFZ-Reptiles can also be ordered through Aeon Distribution.

As of Feb. 1983, Party Sound Tapes does not print catalogues anymore, other than what is listed as available in this magazine. There will still be flyers for individual tapes, but not catalogues. There will be so-called "Audio Catalogues", which are now available. These audio catalogues consist of 30 minute cassettes, which, on side 1, contain excerpts from current Party Sound releases and unreleased material by artists who have appeared on previous Party Sound cassettes on side 2. Each cassette comes with a nice black & white cover with information and is numbered. With the release of each new audio catalogue the previous one gets deleted; they are numbered and limited to those ordered and manufactured prior to the release of the next 'issue', and no back copies will be available. The audio catalogues are available one of two ways:

a) send 1\$ and 2 20 cent stamps for america and 1\$ and 4 20 cents stamps overseas.

b) Subscribe to them for 5\$'s for one year or 4 issues (plus, up until the second issue is available, all those who subscribe will receive an extra free copy of an issue, in other words 5 copies total)
Overseas people will have to pay 8\$'s for a one year subscription.

The reason for the audio catalogues is to give the potential buyer a chance to sample some of our product before he/she orders something, at a reasonable price.



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